New Musical Express

EVERY FRIDAY 8D

No. 1183 Week ending September 13, 1969

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

TOM COOL ABOUT ELVIS

NME Scoop

CLAPTON REVEALS BLIND FAITH U.K. TOUR SHOCK

Beatles LP on TV

TOP POP NEWS

MOVE • DUSTY • MAC

CLIFF • BEE GEES

TONY JOE WHITE'S

Sensational American Hit

POLK SALAD ANNIE

ON MON 1031

K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856

DENVER

Jonathan Kelly

Produced by Colin Petersen

Personal Manager–Joanne Petersen

Published by Hercules Music
in conjunction with
Enquiry/Carlin Music Corp.

Parlophone R5805

EMI

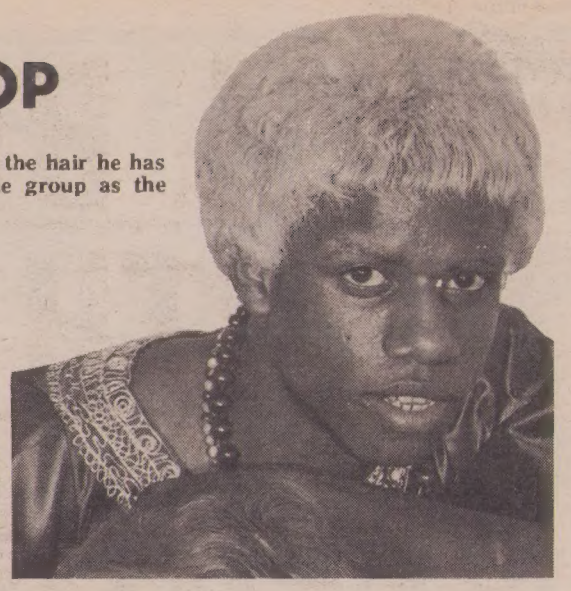
THE GREATEST RECORDING ORGANISATION IN THE WORLD

PHOTOGRAPH by Wolfgang Heilemann

E.M.I. RECORDS (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London, W1A 1ES

BLACK TOP; WHITE TOP

EDDIE GRANT on the left has the hair he was born with and on the right the hair he has adopted as guitarist of the EQUALS. He did it to add a bit of novelty of the group as the blond black man.



EDDIE GRANT

ALL THINGS EQUAL

No. 1

BY GORDON COXHILL

THE Equals! The yo-yo group of pop, with two misses for every hit. They remain totally unaffected by their success, which began in May last year when "Baby Come Back," an LP track, then a B side before it found its way to topside, rocketed to the No. 1 slot in the charts.

Friendly, fun-loving and very talented, the Equals are currently riding high again with "Viva Bobby Joe." This week, the NME begins a three-part series on the group, starting with a closer look at lead guitarist Eddie Grant.

EDDIE GRANT. He's black and he's proud but he doesn't shout it loud. In fact, Eddie doesn't even bother to say it at all. "They were a bit worried about having coons in the group," he laughs.

"We joke about the colour bit because we aren't obsessed with it. I didn't bleach my hair because I was ashamed of having jet black hair. When people ask me why, I say 'why not?' White people dye their hair, why shouldn't I?"

He's the biggest show off in the world, and that's all that stopped him becoming an eminent doctor. "Nobody applauds in the operating theatre. I didn't get as far as training to be a doctor but I thought a lot about it when I was a kid. I only decided that I couldn't live without music a couple of years ago, when I discovered just how much bread I could make out of it."

Eddie, 21 last March, stands one inch under six feet, has the sleepiest pair of brown eyes I've ever seen, and interupts almost every sentence with a chocolate chuckle.

He derives his stimuli for the numerous songs he writes from everyday things and everyday people. "For me," he says, "people must be real. Just be yourself and you'll do fine is my motto. I listen to conversations, and keep my eyes open to the world."

He arrived in England from British Guiana nine years ago, but doesn't like recalling his early life. Life for Eddie began when heard that John Hall, a drummer was thinking of forming a group.

Too busy learning

"I went up to see him — it was just at the time when my O levels were finishing — and told him I'd join the group. I met a couple of the boys and I liked them, and John's mother, who was going to manage us. At that time, it wasn't a matter of deciding whether we were going to pu more emphasis on the music or the comedy side. We were too busy learning to play the damn instruments."

It didn't take long for the individuals to realise that together, they had enough potential to develop into something more than a mere pop group. "It's uncanny how it happened," Eddie thinks aloud. "we had the same sense of humour, we shared each other's experiences, and we began to think the same way."

He assures me that beneath that supreme confidence and extrovert showmanship, there is no sense of insecurity at all. "No, I don't feel at all insecure about anything. Now that I've got my house, there's nothing left to worry about. The knockers? No, they never got under my skin. If they could do what we are doing, they'd be doing it instead of us, if you see what I mean.

"I know that it's either jealousy or ignorance, and whatever the reason, I feel sorry for them. I'm not ashamed of our music, but I do experiment with other things. I've got a producing deal with another company, and I'll be working with a young group who have got an underground feel about them. I'm producing a group called Black Velvet who have just recorded one of my songs, 'Peace And Love Is The Message.'

"All these things I can do apart from the Equals, when I have the time."

Eddie's current hang-up is to crack the American scene. Not particularly because of any love for the country, but he feels the more fields they conquer, the less time they need to spend in Britain, and thus reduce the chances of being seen too often.

Fed up

"If people play the same places over and over again, it doesn't matter how good you are, the kids get fed up. What I'd like to do is spend a month in America, come back to Britain and work hard for a couple of months, then off to Europe for a week at a time. Throw in a tour of Australia or Japan once a year, and you can avoid being seen too often."

Much as the Equals operate as a tight team, both on and off stage, Eddie has emerged as the dominant personality in the group, which is all the more surprising as he is not the lead singer.

"People always think in terms of one person. It is far easier to sell a single person than a group. I suppose I know more about music than the others, but that doesn't enable me to lead them in any direction. If they don't want to do something, there's nothing I can do to change their minds.

"The good thing about having a five piece group is that you always get a majority vote when the decisions have to be made. On tour, if things go wrong, the others tend to look to me for advice. I don't think it's anything to do with forceful personalities, just that I have this confidence in myself and the group."

Happy

If being an Equal in five years' time means staying exactly the same, Eddie would be happy. "If external problems came up, things beyond our control, it might be better if we did a lot of other things, and kept the Equals going as a recording name. We couldn't break up, it's got to be a mental thing with us now. If in five years, we can't play the sort of music that is in, like you need six fingers to play it, we'd conserve all our energies and branch out into other things, but staying more or less together.

"We've only got to be apart for a week, and we're dying to see each other, to catch up on the news, and discuss plans. It's the same with work. After a few days off, I'm bored. I need to be up on that stage with the audience down there having a good time."

Living

Eddie finds himself mixing more and more with the businessmen of pop. "It's a living as well as a hobby, and you've got to find out how the other side work. It doesn't do any harm to understand the problems the bosses have."

Girls he takes as he finds them, and hopes they'll treat him the same way. "They treat me like a pop star, which is only natural I suppose, but now and again I meet a girl who is a bit deeper than that."

The day the kids stop digging Eddie, he'll pack it in, not a day before. "I never try to please myself on stage. It just so happens that what pleases them pleases me."

Next Week

MORE ON THE EQUALS

QUIETLY!!

just listen!

Crosby Stills & Nash

DELICATELY

ATLANTIC

588 189

NATIONAL JAZZ AND BLUES FESTIVAL REPORT

YES: stole the show with their fresh sound.

YES

ATLANTIC

588 190

floating in and out of your mind

in a gadda da vida

FLOAT!!

ATLANTIC

588 116

manufactured and distributed by Polydor Records Limited

NME Exclusive

WILL BLIND FAITH BE SEEN AGAIN IN THE UK?

ERIC CLAPTON answers the questions in the group's first interview since U.S. tour

By NICK LOGAN

AS far as Blind Faith and setting the record straight is concerned there's an awful lot of record in dire need of straightening.

Reports that filtered back to the homeland as Winwood, Baker, Clapton and Grech were engaged on their eventful concert tour of America verged from the sublime to the ridiculous—stories of police brutality and violent flare-ups during performances falling upon rumours of dissatisfaction within the group and even possible break-ups with ever increasing speed.

Eric Clapton, looking slightly thinner than when he embarked for the U.S. but albeitl looking mightily healthy under a biblical beard, appointed to do the straightening.

Robert Stigwood's alcohol and John Mayall's "Looking Back" LP, featuring a young crewcut Clapton in pre-"Superstar" days, were brought into play to relieve the waiting until a smiling Eric descended upon us after being detained by his manager and accountants above. He was late, but few are late with such charm as self-effacing Mr. Clapton.

And, as ever, he proved a co-operative subject.

"The violence happened everywhere we played. The worse were L.A., New York and Phoenix, Arizona. When I was with Cream it had not really grown then. Now the kids come to a show with one idea—violence and to heckle the cops. It is easy to blame the cops.

Violence

"But the audience comes prepared for the fact that there will be cops there and they are bugged from the start. Their main thing is to heckle the cops and the main thing for the cops is to answer back with violence.

"OUR MAIN THING WAS TO APPEASE THEM BOTH — AND THAT HAS NOTHING TO DO WITH BEING A MUSICIAN. THAT'S BEING A POLITICIAN."

The peak of violence and hassles was reached in Phoenix according to Eric. "The trouble was really with Delaney and Bonnie (the supporting group) who were having a hard time through lack of billing and weird contract and money scenes.

"Phoenix was their last night on the tour and like most nights we jammed with them. Bonnie got really into it and fell off the stage, down ten foot onto concrete. Pandemonium broke out.

"The cops dragged her to an office and would not let us in. After arguments we eventually got in and took her to hospital with Delaney carrying her.

"There were more hassles there with the cops and Delaney dropped her again onto concrete and she ended up in hospital with a broken vertebrae.

"What can you do? It is a police state; it is a police country."

Will the group think twice before touring there again? — "It needs rethinking. I don't think that kind of thing can go on much longer. There should be some sort of stipulation in the contracts. You have got to make sure there are going to be no cops there.

"The effect of all this on the group was very bad. We used to get notices accusing us of not living up to our responsibilities because it was happening.

"Sometimes we really did get through to the audiences; sometimes we didn't. We played pretty well on most of the tour; except when we had to play too loud to make ourselves heard.

"But people were very bitter because they had to see us in such large venues; because they thought we had a big-time attitude, a 'Supergroup' attitude, towards it.

"They were just bitter; they hold it against you. But we just wanted to play to as many as we could and then move on. It sounds good in theory but you cannot get into playing like that. You have got to play a residency at a club or something to really get through.

"Yes I would like to go back. People seem to know more about me and my music and Stevie's music than they do here. Our album is No. 1 in America; it is probably No. 40 here. (The Blind Faith album enters the NME Chart straight in at No. 2 this week).

I am so much out of touch with what is going on here."

Couldn't that be your fault because you spend too much time in America? — "Yes that may be true. But that's where they want us."

It could also be said that that's where the money is. — "That may be true again and if that is true then it is my fault; I have been getting too much into the money angle. I have been feeling guilty about it."

Why America before an English tour? — "Well it is still that thrill of going to America," he smiled. "Though we thought when we formed that we would do a couple of gigs here and then go to America. It ended up as you know with one gig and then we went to Scandanavia.

"The first thing I did when we got back was to pick up the papers and find that people (at the Hyde Park concert) didn't dig us.

"My instant reaction was, 'Well I'm not playing here any more'."

How much has Blind Faith fulfilled their hopes? — "I am pleased with the album and with a lot of the performances we did. But I don't think the group is going to stay together very long.

"Stevie's going to do something on his own and I will do something on my own. I am inclined to say, 'Well that was THE Blind Faith tour.' We may come together again with maybe a different name."

A good part of the criticism of Blind Faith, at Hyde Park in particular, has been directed against the dominance of Winwood's influence over Baker and Clapton.

"When we formed Blind Faith I thought Stevie had the best voice, so I encouraged him and pushed him into the front. Maybe people want me to sing. When I did do a vocal on the tour it used to get good applause."

Isn't it true to some extent that both Eric and Ginger need to be led rather than be leaders and that's why Stevie took the helm? — "Maybe. I fell very insecure sometimes that I am not doing the right thing. But it is my own hang up and the sooner I get over that the better. After all it is easier to be led than to lead."

How much musical satisfaction was was there from the tour? — "A lot. I learnt a great deal. We travelled the old fashioned way in a group's coach. It was all due to Delaney and Bonnie. I cannot tell you how great they are musically. They also made me feel ashamed because they were working for virtually nothing because they had such a large band to pay, they had virtually no billing, and yet they were always cheerful."

Eric named "Well All Right" and "I Can't Find My Way Home" as tracks on the LP that most sum up what Blind Faith was aiming at and says of the album as a whole: "I think it is the best LP I have had a part in."

Are we likely to see a group called Blind Faith on tour in England? — "You may not see it called Blind Faith," answered Eric at his enigmatic best. "It might have a different line-up; it might be the same.

"I SUPPOSE IT WOULD BE VERY UNFAIR FOR US TO WIND UP BEFORE ENGLISH AUDIENCES HAVE HAD A CHANCE TO SEE US.

"Chances of an English tour? Fifty-fifty I would say. Yes I would like to do one."

Was there any foundation for rumours of dissatisfaction in the group? — "There were times when the group could have been larger and times when it could have been smaller —just Stevie and I.

Ashamed

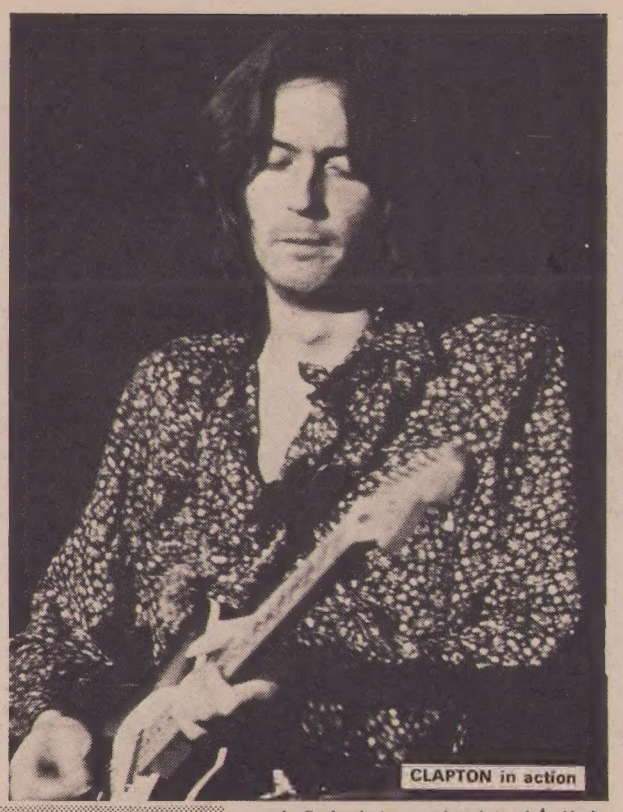
"In the first five days there everybody blowed out and came back to England, except me. There were differences, mainly because we were being boosted as a 'Supergroup.' Egos were flying up and down. I was ashamed because I didn't think we were big enough to take that. A group cannot start like that.

"The best times we had were away from the stage; parties on the coach and things. So far as success of the group was concerned we underwent too much strain. We got a large percentage of bad nights and a small percentage of good nights."

Eric agreed that to a certain extent Blind Faith was crippled before it even started by the "Supergroup" tag.

Wouldn't that tag haunt him personally for the rest of his career? And what happens when a "Superstar" leaves a "Supergroup" and forms another group? A "Super Super group" and so on and so on.

He was philosophic in recognising the problem. "There is one way to avoid it. Change your name. If I decided to make an instrumental single I would do it under a different name so I can tell if it's being bought for my name or for the music . . ."


CLAPTON in action

'Egos were flying up and down'

THE FOUR TOPS
Do What You Gotta Do
Tamla Motown
TMG710

LOVE SCULPTURE
Seagull
Parlophone
R5807

THELMA HOUSTON
Jumpin' Jack Flash
"A knock-out version of the Rolling Stones hit"
Stateside SS8026

LEE DORSEY
Everything I Do Gonh
Be Funky (From Now On)
Bell 1074

THE LETTERMEN
Hurt So Bad
Capitol CL15609

LOTHAR AND THE HAND PEOPLE
SDRAWKCAB (BACKWARDS)
Capitol CL15610

TANGERINE PEEL
Play Me A Sad Song
And I'll Dance
MGM 1487

EMI

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

The TEMPTATIONS singing with DIANA ROSS (that's OTIS WILLIAMS sharing the mike with her) during their TV spectacular "TCB," an LP of which has been in the album charts. The Temps are back in the NME singles chhart with "Cloud Nine."

Can you put a name to the Temptations?

asks Alan Smith

I'VE always had the feeling that although the Temptations have enjoyed good record sales in this country, they've never quite made it as people with the British pop public. You know how it is: you buy their records . . . you like their sound . . . but if anybody asked you to list their names, you couldn't tell them to save your life!

Now — prompted by the NME Chart success of the Tempts' recent American No. 1, "Cloud Nine" — I've been trying to rectify this situation by probing deeper into the lives and personalities of the five members of this talented Motown group.

They're certainly a diverse bunch of people.

PAUL

PAUL WILLIAMS, for instance, quite frankly, usually has little written about him because he doesn't like to be interviewed! It's not that he's anti-Press. It's simply that he's a cautious man who likes to think out his views on any given subject, and he doesn't like having to come up with an instant answer he might later regret.

One American observer calls him "a happy hipster," adding that "he grooves on bright colours—like gold and pink together—and usually he tops off the whole outfit with a pair of wire glasses."

Says Paul: "My music means a lot to me, but I'm aware enough to know that a guy in this business who doesn't look like 'today' won't last very long.

"I like good style, anyway. I'd even grow a beard, except that I've been trying to grow one for years, but it just falls out. I don't have to cut it . . . the hair just grows a little bit and then it literally drops out!"

His hairy problems aside, Temptations' followers might like to know that Paul is generally regarded as one of the hardest workers of the team, as well as being an astute judge of character. He's friendly and outgoing enough . . . but like any group member, British or American, he often has to suffer from bores who plague him after a show. And he's ruthless with them—they get the deep freeze.

EDDIE

THEN there's lofty Temptation **EDDIE KENDRICKS,** a soft-spoken, direct, honest lad who wanted to be a footballer until he decided he was too small for the American version of the game!

Among American pop journalists, they say that if nobody else in the Temptations is willing to commit themselves to a straight answer on a given subject, go straight to good old Eddie. He may hold something back—but he won't beat about the bush.

The surprising thing about this gentle, retiring man is that back at his Detroit home, he lives against a riot of stark black and hot red and gold.

"I like warmth," says Eddie with a smile. "I live in a two-family flat I own at the moment, but eventually, I want to buy and move into a vast house I'll have built in several acres of land."

Without being flash, it seems our Eddie certainly has a taste for the good things of life. At the moment he zooms to and fro the Motown studios in a Cadillac coupe convertible, but eventually he says he wants to own a Rolls Royce.

One common touch by Eddie is that he'll drive it himself . . . he doesn't like chauffeurs.

He's reckoned to be something of a dandy by the other members of the Temptations. So much so, they've even given him the job of clothes designer for their stage outfits.

Ignoring the fashion for anything goes in the rest of the pop world, Eddie still manages to give the group an aggressively trendy "all-the-same" appearance, and one of their recent stage-stunners was a white uniform that could have been described as making them look like modern-day Teddy Boys in jockey caps! But it was effective.

Eddie's a youthful-looking Temptation, he admits, but he adds that just lately he's had to start wearing a moustache to make him look older.

"It gets embarrassing," he smiles, "when you go somewhere adult and they ask if you're over 21."

OTIS

TEMPTATION **OTIS WILLIAMS** is another one who likes the fine things of life. He, too, lives close to the heart of Detroit, and he's often to be seen driving about the city in a Continental Mark III car with a swish white finish and a burgundy interior.

Like Eddie, Otis is also something of a property man. He owns a two-family flat, with five rooms where he lives himself, and six rooms downstairs which he lets out.

Says Otis: "I guess you could call me a 'Continental' type of character. I like warm Mediterranean colours, and around me at home I have such things as a bedroom in flaming orange and black, deep blue carpeting all the way through, and another bedroom in lilac and lavender."

A key to his personality is that blue is so much of a favourite colour with him, virtually all the clothes he owns are blue in one shade or another. Even his spectacles are blue with gold rims.

I'm told that Otis is a particularly thoughtful Temptation who believes in luck and fate. He's also hardly ever without a bracelet which he's worn since the group visited Bermuda in 1965.

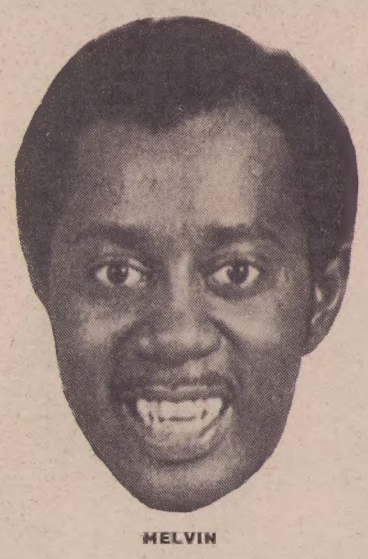
Says Otis: "The natives there believe in these bracelets very strongly. If they turn dark on you, it's a sign of illness. If you give one away, it's a sign of affection."

"I've been wearing mine so long I've got a callous right here. But I've never taken it off, except once when I was practising karate.

"That was quite a thing with me at one time . . . karate. But I didn't pursue my studies too strongly, because the real thing I want out of life is to be a record producer.

"That's a long-term ambition, though, because we Temptations want to stay together as long as possible. We'd like to become an institution, like the Mills Brothers.

"What kind of person am I? Well, I guess you could say I was true to my sign, Scorpio. I guess I'm moody and quiet . . . always thinking about one thing or another."



MELVIN

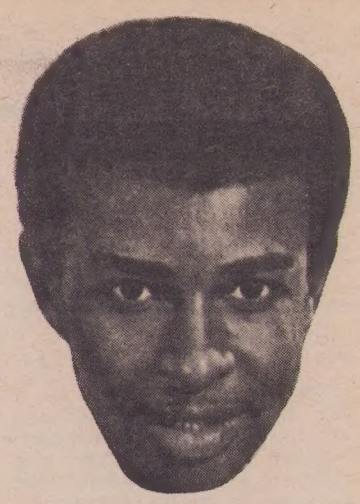
THEN there's **MELVIN FRANKLIN.** Melvin has a finely developed sense of humour—for instance, one of the gags he puts into the Temptations' fast-moving act is to do his Negro impersonation of white Al Jolson impersonating a Negro singing "Swanee!"

He confesses to being a Batman addict; calls his bedroom the Bat Cave; reads comics about the caped adventurer; and even jokingly refers to himself as "The Black Batman."

He says he regards himself as a mature enough person, but he's got a love for the things that made him happy when he was a child. He must have: virtually everything he owns has the Batman motif . . . necklaces, cufflinks, the lot!

A word of warning, and that's to go easy with the jokes at Melvin's expense, if you ever happen to be in his company. Melvin may be an amiable enough person in everyday life, but they say that if you rub him up the wrong way then **POW! ZOK! WHAM!** — he can cut you to shreds with his tongue.

More seriously, Melvin is the "Big Daddy" and spokesman and leader of the Temptations. And for that reason alone, you'll always find him ready to speak up or defend the group.



DENNIS

LAST but not least in the Temptations is the group's most recent member—the one who took over from David Ruffin—**DENNIS EDWARDS.**

Ruffin's departure was somewhat controversial in America at the time—particularly as there were stories that the rest of the group had squeezed him out—and Dennis admits that when he joined up, he fully expected to be barracked on stage. It didn't happen . . . the public took to his easy charm and strong vocal style, and he's now regarded as a fully-fledged Temptation.

At 25, Dennis is considered the group "playboy," and he does little to dampen-down the image.

"Really," he grins, "I'm a bachelor at heart. But I'm at an age where I'd like a family, so like any other man I'm thinking seriously about it."

Dennis is the only son of a minister, grew up in Detroit, and did the time-honoured soul church choir routine before joining the army and being stationed in Germany.

"I'm a good imitator," he confessed recently, "and when I first joined the Temptations, I was trying to copy David Ruffin. Now, I've found my own groove. And I'm happier. Much happier."

SECOND LOOK AT ELVIS

By Ann Moses

(Editor of Tiger Beat)

I MADE a return visit to the Elvis show in Las Vegas. I found that his act had changed considerably, the show lengthened by at least 20 minutes and the opening night furour had not diminished one iota.

The show was basically the same, except that this time Elvis is so much more relaxed. You could hardly notice the nervousness before, but now he talks more freely with the audience and is joking throughout the entire performance.

One beautiful part which he has added to the show is a 20 minute monologue telling briefly the story of his career.

He begins with his truck driving days and almost in a satirical manner tells of his rise to fame as a singer and then as a movie star.

"I'd sit in the back of my limousine with my feet up eating hamburgers and drinking Pepsi's, sayin' 'I'm a movie star, I'm a movie star!'" he says.

He tells about his time in the army and how he was always wanting to strum the rifles. The tales were poignant and comical. What they reveal is Elvis' real flare for comedy. He continually had the whole auditorium in stitches.

At the end, we found that the whole purpose of the story was to let the audience know Elvis had truly missed the live contact and was here to make it up to them!

Make it up he did! Besides the numbers he had done on opening night, he added the Del Shannon song "Runaway," and his new U.S. single, "Suspicious Minds," seems to go on for ever and still it ends too soon!

Now his last number is not so much sung as kissed. By the time he reaches "What I'd Say," the whole front section is crowding toward the stage and Elvis obliges them by bending down and kissing each and every female within his reach all around the stage!

During the day, his security has been strengthened. After the first week of his four-week engagement, Elvis began rehearsing every afternoon with the band and last Friday and Saturday nights the shows were recorded by RCA Victor Records to be made into a live album.

KEITH PROWSE ANNOUNCE THE LONG-PAYING RECORD

You don't believe it?

Join the Keith Prowse Budget Plan and we'll prove it.

If you pay Keith Prowse Budget Plan 5/- a week (payable monthly), you would be entitled to records worth TEN TIMES your monthly payment. If you put by 10/- a week, you would be entitled to £20 worth of records. See the idea?

It's a great way to build a record library without breaking the bank.

And you're not restricted on choice. Any artist. Any label. Any record. Every record guaranteed factory fresh.

That's not all. As a member of the Keith Prowse Budget Plan, you're kept in touch with the latest record news. Free every month to Keith Prowse Budget Plan members, a complete list of new releases that usually costs 1/-. Every month a review of the most interesting ones.

Choosing records in the comfort of your own home is easier, more convenient and paying's pretty painless. You know that you are choosing from one of the largest record selections in Europe and that every record is guaranteed unplayed.

But don't listen to us—listen to Michael Aspel. This coupon will bring you a free copy of his disc, telling you what HE thinks about the plan.

It makes a lot of sound sense.

Post the coupon now.

KEITH PROWSE BUDGET PLAN

Keith Prowse Budget Plan, Dept. 18, 202 Tooting High St., London, S.W.17

I want to know more about the Keith Prowse Budget Plan. Please send me a free copy of Michael Aspel's disc. I am over 18 years old and live in the U.K.

Name

Address

Another sound idea from Keith Prowse – The Entertainment People.

NEXT WEEK

MOODY BLUES write for you

THE ROLLING STONES

THROUGH THE PAST, DARKLY

(Big Hits Vol. 2)

JUMPIN' JACK FLASH·
MOTHERS LITTLE HELPER· 2000 LIGHT YEARS FROM HOME·
LET'S SPEND THE NIGHT TOGETHER· YOU BETTER MOVE ON·
WE LOVE YOU / STREET FIGHTING MAN· SHE'S A RAINBOW· RUBY
TUESDAY· DANDELION· SITTING ON THE FENCE· HONKY TONK WOMEN.

Ⓢ SKL 5019 Ⓜ LK 5019

HONKY TONK WOMEN / YOU CAN'T ALWAYS GET WHAT YOU WANT
THE CURRENT WORLD-WIDE HIT SINGLE
F12952

DECCA

The Decca Record Company Limited Decca House Albert Embankment London SE1

TOP SINGLES REVIEWED BY DEREK JOHNSON

YEAR'S WAIT FOR SIZZLING COCKER

JOE COCKER: ✱ Delta Lady (Regal Zonophone).

IN his first single for virtually a year, Joe Cocker treats us to quite a rave-up! It's a disc that generates excitement from the word "go" and, apart from an unexpectedly subdued passage in the middle, it sizzles from start to finish.

Joe's hoarse throaty tones deliver the verses in uninhibited punch-packed style, and he's joined by a spirited gospel-influenced group in the catchy chorus. The backing has tremendous drive and urgency, and it's enhanced by clanking piano.

Tear-away Jools, Auge

JULIE DRISCOLL, BRIAN AUGER & THE TRINITY: †Take Me To The Water (Marmalade).

A GREAT record by Julie and the group! Adapted from a traditional spiritual, it opens quietly and slowly — with Jools pouring her heart out as she repeats the title phrase over and over, while the boys sing along with her in gospel style, backed by Brian's sighing bluesy organ-playing.

Then suddenly, it erupts into a sparkling hand-clapping frenzy — with Julie at the top of her form as the routine swings along at tear-up pace.

Even though Jools and the Trinity aren't now working together (and therefore presumably won't be plugging it), I fancy it could take off.

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

The KINKS, whose latest release is reviewed right, (l to r) JOHN DALTON, RAY DAVIES, MICK AVORY and DAVE DAVIES.

A SUREFIRE SMASH FOR TOPS

FOUR TOPS: ✱ Do What You Gotta Do (Tamla Motown).

THE Four Tops sing Jim Webb! On the surface, that may seem a peculiar and unlikely blend, but it proves to be extremely effective — largely because the group has moderated its familiar fervent style. What emerges is sensitive and controlled, though still charged with soul. And the unmistakable thumping beat leaves no doubt that it's a Tamla disc.

The lyric is romantically appealing, and receives a suitably heartfelt solo-vocal treatment—encased in a bustling backing of soaring strings, crisp brass, tambourine and golden harmonies from the other three lads.

The melody is pretty, but takes a little time to register—when it does, however, you're hooked on it. Looks like another surefire hit for the group. Indeed, the only fault I can find is that it's an album track — it comes from the "Four Tops Now" LP, which I wouldn't have thought was necessary.

Association's movie song

ASSOCIATION: †Goodbye Columbus (Warner Brothers)

THE title song from what is undoubtedly going to be one of the big pictures of the year. And since the Association wrote it, and perform it in the movie, they will obviously benefit from a great deal of exposure. Even out of context, this is a gorgeous number — light, wispy, flowering and full of those velvet-textured West Coast harmonies. Reminded me of a cross between "Up Up And Away" and "Feelin' Groovy," and it makes for very pleasant listening. The combination of attractive song, bubbling rhythm and polished performance makes it a strong contender.

ARTHUR CONLEY: Star Review (Atco).

● The "Sweet Soul Man" is back in action again. But this time, he ain't sweet — he's raving, man! It's all about a big soul package that visits a small town (from which you'll gather that the title should be "revue," not "review"), and Arthur Conley gets all worked up as he prepares to visit it.

Scorches madly along with biting brass and rasping saxes, and Conley's styling is vital and exuberant.

Chug-along romance

ROGER MILLER: Me And Bobby McGee (Mercury).

IN case you have any doubts about Roger Miller, I should hastily explain that Bobby McGee is a woman! And this is the tale of their meeting on a lengthy train journey, and how their acquaintance ends when she reaches her destination. Lazily drawled in those relaxed Southern tones, it jogs smoothly along to a chugging railroad beat, which intensifies as the disc progresses.

The tune is fairly catchy, as is emphasised by a lengthy la-la ending in which everyone can join. Roger is always handicapped by having to live up to his superb "Little Green Apples."

This isn't as good, but it's still sufficiently appealing to make its mark.

DIONNE WARWICK: Odds And Ends (Pye International).

● As you might expect, a Bacharach-David composition. It's also Dionne Warwick's second single release within a month, the other being "Promises, Promises."

A delightfully soothing ballad, with a slowly jogging rhythm, mellow strings and glowing brass — and the inevitable immaculate performance from the gal.

BOBBY GOLDSBORO: Muddy Mississippi Line (United Artists).

● Bobby Goldsboro's first single for some months, and a complete contrast from his "Honey" smash hit. It's up-beat, and steams along at full blast, like an express train with its throttle wide open — while the brass section simulates the blare of the engine whistle.

BACHELORS: Everybody's Talkin' (Decca).

● This comes from the film "Midnight Cowboy." It wafts smoothly along, with rippling acoustic guitars suggesting a folk-beat quality — specially as the brass and strings maintain a very unobtrusive place in the background.

Sung almost entirely in close harmony. It's a pretty song with an appealing lyric, and vaguely reminded me of "Elusive Butterfly."

Trouble is that the Bachelors have fallen from Chart favour and, deserving though it may be, I can't be too hopeful about it.

Complex but catchy Kinks

KINKS: ✱ Shangri-La (Pye)

A NUMBER from the Kinks' pop opera, due to be seen on TV in November—from which you may feel that the release of this single is somewhat premature. All about a guy who's worked hard all his life and has finally reached the top, thus achieving his ultimate ambition. Which means, in the words of novelist James Hilton, he's reached Shangri-La.

Opens quietly, with Ray Davies singing to a backing of rippling guitars and muted horns. Then this lengthy track breaks into tempo, and from then on it builds steadily to a shattering climax, when all hell breaks loose in the scoring.

Melodically, it's not as tuneful as some of the Kinks' less complex releases—but it's such a massive production, and has such a gripping effect, that it's bound to catch the disc-buyers' imagination.

CANNED HEAT: Poor Moon (Liberty).

● A topical track, in that it bemoans the fact that the moon hasn't looked the same since man visited it! Pounds along with a throbbing insistent beat, while Alan Wilson takes the vocal in what is practically a monotone.

Indeed, the song has very little melody — it harps incessantly on the same note, and yet the effect is strangely hypnotic.

The harmonic support is intriguingly different, too. And I like the contrasting wailing-blues passage in the middle.

LEE DORSEY: Everything I Do Gonh Be Funky (Bell).

● No, that isn't a misprint—it is "gonh." And that is a colloquialism for the more correct "gonna"! Typical Lee Dorsey material and, as the title implies, very funky! Has an insidious jerk beat, accentuated by heavy wallops that sound like someone's wielding a pickaxe. In fact, the whole feel of this disc is reminiscent of Lee's former hit "Workin' In A Coalmine."

ARCHIES: †Sugar, Sugar (RCA).

● The Archies are a manufactured group, and the stars of a TV cartoon series now running in America — a sort of animated Monkees. This disc is way up at the top of the U.S. charts, but of course it won't have any TV boost over here.

Infectious, but rather commonplace. If it registers here, it'll be purely the backwash of its U.S. success.

P.J. PROBY: Hanging From Your Loving Tree (Liberty).

● Jim's back, and has lost none of his vitality or appeal. He belts out this beaty ballad for all he's worth, backed by a huge orchestral scoring and a choir.

It's a peppy item, and P.J. gives it all he's got — complete with shouts and screams.

I thought the backing was slightly over-recorded and, despite Proby's exuberance, tended to swamp him.

HAPPY SANDIE

SANDIE SHAW: †Heaven Knows I'm Missing Him Now (Pye).

A TONY MACAULAY - John Macleod song for Sandie Shaw's latest release. Despite the title, it's a finger-clicking happy-go-lucky number that bounds along at a fair old pace.

It receives a vibrant personality performance from Sandie, who's aided by dancing strings, pungent brass, tambourine and a girl group — and believe me, the backing really swings.

Quite catchy, particularly in the sing-along chorus — but Sandie is one of those girls who can't automatically rely on a Chart entry, and I suspect this is going to need a great deal of radio exposure if it is to succeed.

BARBRA STREISAND: †Honey Pie (CBS).

● Obviously Barbra Streisand is trying to do another "Second Hand Rose" in her version of this Lennon-McCartney number. It's given the roaring twenties treatment — with a razz-a-ma-tazz syncopated backing.

And Barbra shows why she is such a great personality, as she moulds it to her own bubbling style.

CHER: For What It's Worth (Atco).

● Twanging guitars, crashing cymbals and rattling tambourine offset Cher's deep resonant voice as she powers through this bustling rhythmic ballad, with its philosophic lyric.

Written by Steve Stills, it's a good showcase for Cher, who sells it convincingly — yet always sounds so effortless in the process.

HAPPENINGS: Where Do I, Go-Be-In (B.T. Puppy).

● This is sub-titled "Hare Krishna," from which you'll gather that it's an Occidental (look it up after) version of the Radha Krishna Temple's version reviewed last week.

George Harrison's Indian instrumentation is replaced by guitars, tambourine and bongoes, with an added English-language lyric.

LOVE SCULPTURE: Seagull (Parlophone).

● After its frantic "Sabre Dance," Love Sculpture's belated follow-up slows the tempo right down — and adds a vocal by Dave Edmunds. It's a very descriptive piece, and features the boys' superb guitar technique to full advantage.

Full marks to Dave for his intense and expressive rendition, and to the lads for a class performance of quality material.

BARRY RYAN: †The Hunt (Polydor).

ONE of the big pop mysteries of the year is why Barry Ryan was unable to follow-up his No. 1 hit "Eloise." So now, after his enforced lay-off and label switch, let's see if he can stage a successful comeback.

On the debit side of this disc, we have the fact that it's another Paul Ryan song is in much the same expansive style as "Eloise," and lacking the melodic content which would enable the youngsters to whistle it in the streets. On the credit side is an incredible dynamic performance by Barry; a scorching up-tempo pace; and a magnificently-scored arrangement that's almost overpowering in its impact. In with a good chance.

POTTED POPS

"Tahiti Farewell" (United Artists) has an exotic Polynesian flavour, a lilting rhythm, a nostalgic aloha-type lyric, a hummable melody and some ear-catching harmonies from the **Haystack**. . . . In "Miss Whittington" (Dawn), with its enchanting folksy quality and piquant old-world scoring, the **Quiet World Of Lea & John** sounds like Britain's answer to Simon & Garfunkel. . . . A promising new personality is Mancunian **Peter Carr** who debuts with his self-penned "Angel And The Woman" (DJM) a story-in-song with a hint of gospel. . . . A bright-and-breezy up-beat item titled "Stop And You Will Become Aware" (CBS) is well handled by its composer **Earl Okin**, aided by a punchy backing. . . . "The Stride" by the **Coyne-Clague** duo is unadulterated rock — it's on John Peel's Dandelion label, and is more vigorous and energetic than progressive! . . . There's a fat earthy sound behind **Gary Farr** as he debuts with a gay ribald number titled "Hey Daddy" (Marmalade) — he wrote it himself, and it's a whole heap of fun. . . . A compelling beat, a solid hard-driving backing and a spirited performance by **Mighty Sam** make "Papa True Love" (Soul City) an r-and-b disc that's well worth while. . . . **Sue Lynne** displays much the same vital enthusiasm and verve as Clodagh Rodgers as she dual-tracks the snappy "Baby, Baby, Baby" (RCA).

CASCADES: Maybe The Rain Will Fall (UNI).

● First release on the re-activated UNI label is a slow beat-ballad. The beseeching lyric is mainly soloed, with a backing of guitars, organ, humming and thunder effects.

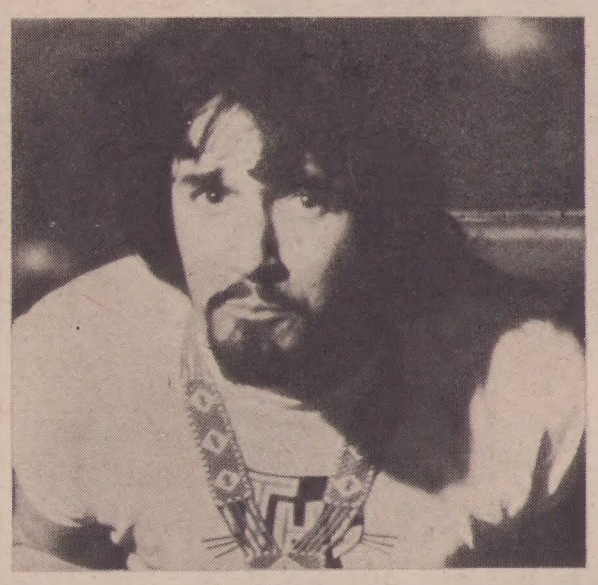
A powerful performance by the Cascades' leader makes for an extremely palatable disc.

★★★ Also on UNI is "E.S.P." by the **Giant Crab** — a raving up-beat freak-out with psychedelic distortions. You'll need Extra Sensory Perception to enjoy this one!

THELMA HOUSTON: Jumpin' Jack Flash (Stateside-Dunhill).

● A sensational up-beat soul treatment of the Stones' No. 1 hit, introducing an exciting new coloured girl. Thelma Houston almost blows her mind (and mine) in this fantastic work-out.

P.J.'s Back



P.J. PROBY
new single
Hanging From Your Lovin' Tree
LIBERTY
LBF 15245

GO FOR THESE!

Great Discotheque sound from soulful miss...
LOUISA JANE WHITE
When the battle is over BF 1810

Yet another smash from Dusty...
DUSTY SPRINGFIELD
Am I the same girl BF 1811

Straight from U.S. charts—naturally!...
ROGER MILLER
Me and Bobby McGee MF 1130

PHILIPS mercury

OH LADY MARY
MM634
DAVID ALEXANDER WINTER

Discovered by Emperor Rosko
at the Elvis Presley Fan Club Convention
DAVE KAYE & THE DYKONS
YESTERDAY WHEN I WAS YOUNG
MM641

Now racing up the charts
KAREN YOUNG
NOBODY'S CHILD
MM625

MAJOR MINOR RECORDS
58-59 Gt. Marlborough Street London W.1

NME TOP 30

LAST WEEK	THIS WEEK	(Week ending Wednesday, September 10, 1969)	WEEKS IN CHART	HIGHEST POSITION
1	1	IN THE YEAR 2525 ..... Zager & Evans (RCA)	6	1
8	2	BAD MOON RISING.... Creedence Clearwater Revival (Liberty)	4	2
6	3	DON'T FORGET TO REMEMBER..... Bee Gees (Polydor)	4	3
3	4	TOO BUSY THINKING ABOUT MY BABY — Marvin Gaye (Tamla Motown)	7	3
12	5	JE T'AIME . . . MOI NON PLUS — Jane Birkin & Serge Gainsbourg (Fontana)	4	5
7	6	VIVA BOBBY JOE ..... Equals (President)	6	6
5	7	MY CHERIE AMOUR ..... Stevie Wonder (Tamla Motown)	9	3
10	8	NATURAL BORN BUGIE ..... Humble Pie (Immediate)	5	8
3	9	HONKY TONK WOMEN ..... Rolling Stones (Decca)	10	1
2	10	SAVED BY THE BELL ..... Robin Gibb (Polydor)	10	2
14	11	GOOD MORNING STARSHINE ..... Oliver (CBS)	5	11
11	12	EARLY IN THE MORNING..... Vanity Fare (Page One)	7	7
9	13	MAKE ME AN ISLAND ..... Joe Dolan (Pye)	11	5
13	14	CURLY ..... Move (Regal Zonophone)	7	10
24	15	I'LL NEVER FALL IN LOVE AGAIN..... Bobbie Gentry (Capitol)	2	15
15	16	BRINGING ON BACK THE GOOD TIMES..... Love Affair (CBS)	8	11
20	17	CLOUD NINE ..... Temptations (Tamla Motown)	3	17
17	18	WET DREAM ..... Max Romeo (Unity)	13	17
26	19	CLEAN UP YOUR OWN BACK YARD..... Elvis Presley (RCA)	2	19
●	20	BIRTH ..... Peddlers (CBS)	1	20
18	21	SI TU DOIS PARTIR..... Fairport Convention (Island)	5	18
16	22	CONVERSATIONS ..... Cilla Black (Parlophone)	10	8
25	23	I'M A BETTER MAN..... Engelbert Humperdinck (Decca)	6	23
29	24	PUT YOURSELF IN MY PLACE.. Isley Brothers (Tamla Motown)	2	24
●	25	TEARS IN THE WIND..... Chicken Shack (Blue Horizon)	1	25
27	26	MARRAKESH EXPRESS..... Crosby, Stills & Nash (Atlantic)	2	26
30	27	IT'S GETTING BETTER..... Mama Cass (Stateside)	3	27
19	28	GIVE PEACE A CHANCE..... Plastic Ono Band (Apple)	10	2
27	29	SOUL CLAP '69..... Booker T & the M.G.s (Stax)	2	27
●	30	THROW DOWN A LINE — Cliff Richard & Hank Marvin (Columbia)	1	30

Britain's Top 20 LPs

1	1	STAND UP ..... Jethro Tull (Island)	7	1
●	2	BLIND FAITH ..... (Polydor)	1	2
3	3	AT SAN QUENTIN ..... Johnny Cash (CBS)	5	3
2	4	FROM ELVIS IN MEMPHIS..... Elvis Presley (RCA)	5	2
6	5	LIONEL BART'S OLIVER ! ..... Soundtrack (RCA)	22	4
13	6	NICE ..... (Immediate)	2	6
4	7	HAIR ..... London Cast (Polydor)	32	3
7	8	ACCORDING TO MY HEART..... Jim Reeves (RCA)	12	2
5	9	2001 SPACE ODYSSEY ..... Soundtrack (MGM)	15	2
9	10	AHEAD RINGS OUT..... Blodwyn Pig (Island)	6	9
8	11	UNHALFBRICKING ..... Fairport Convention (Island)	7	6
10	12	LOOKING BACK ..... John Mayall (Decca)	3	10
11	13	FLAMING STAR ..... Elvis Presley (RCA)	12	1
●	14	BEST OF CLIFF RICHARD ..... (Columbia)	9	5
17	15	LED ZEPPELIN ..... (Atlantic)	20	5
17	16	AS SAFE AS YESTERDAY IS..... Humble Pie (Immediate)	4	15
●	17	NASHVILLE SKYLINE ..... Bob Dylan (CBS)	16	1
●	18	BEST OF THE SEEKERS ..... (Columbia)	39	1
20	19	RAY CONNIFF . . . HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND ..... (CBS)	13	8
●	20	CROSBY, STILLS AND NASH ..... (Atlantic)	2	19

CHART BOUND SOUND!
GENE LATTER

Help Me Judy, Help Me
Parlophone R5800
EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD
E.M.I. Records (The Gramophone Co. Ltd), E.M.I. House, 20 Manchester Square, London W1A 1ES

WHEN THE CLOCK STRIKES TWELVE
(I DON'T WANT TO SAY GOODNIGHT)
WRITTEN AND RECORDED BY
GARY BENSON
BUY IT ON BELL
BLL 1071
NOEL GAY MUSIC
NOEL GAY ARTISTS
BELL RECORDS
TRADEMARK OF BELL RECORDS INC.

5 YEARS AGO

TOP TEN 1964 Week ending Sept 11

2	1	YOU REALLY GOT ME	Kinks (Pye)
1	2	HAVE I THE RIGHT	Honeycombs (Pye)
9	3	I'M INTO SOMETHING GOOD	Herman's Hermits (Columbia)
5	4	I WOULDN'T TRADE YOU FOR THE WORLD	Bachelors (Decca)
4	5	I WON'T FORGET YOU	Jim Reeves (RCA)
6	6	THE CRYING GAME	Dave Berry (Decca)
15	7	WHERE DID OUR LOVE GO	Supremes (Stateside)
3	8	DO WAH DIDDY DIDDY	Manfred Mann (HMV)
10	9	RAG DOLL	Four Seasons (Philips)
7	10	FIVE BY FIVE (EP)	Rolling Stones (Decca)

10 YEARS AGO

TOP TEN 1959 Week ending Sept 11

2	1	ONLY SIXTEEN	Craig Douglas (Top Rank)
1	2	LIVING DOLL	Cliff Richard (Columbia)
3	3	LONELY BOY	Paul Anka (Columbia)
10	4	HERE COMES SUMMER	Jerry Keller (London)
9	5	CHINA TEA	Russ Conway (Columbia)
4	6	LIPSTICK ON YOUR COLLAR	Connie Francis (MGM)
7	6	SOMEONE	Johnny Mathis (Fontana)
5	8	BATTLE OF NEW ORLEANS	Lonnie Donegan (Pye)
11	9	MONA LISA	Conway Twitty (MGM)
5	10	HEART OF A MAN	Frankie Vaughan (Philips)

15 YEARS AGO

TOP TEN 1954 Week ending Sep 10

2	1	LITTLE THINGS MEAN A LOT	Kitty Kallen (Brunswick)
3	2	THREE COINS IN THE FOUNTAIN	Frank Sinatra (Reprise)
1	3	CARA MIA	David Whitfield/ Mantovani (Decca)
4	4	MY FRIEND	Frankie Laine (Philips)
10	5	HOLD MY HAND	Don Cornell (Coral/Vogue)
—	6	SMILE	Nat "King" Cole (Capitol)
8	7	BLACK HILLS OF DAKOTA	Doris Day (Philips)
6	7	WANTED	Al Martino (Capitol)
7	9	IDLE GOSSIP	Perry Como (HMV)
5	10	SECRET LOVE	Doris Day (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."
(Tuesday, September 9, 1969)

Last This Week		
3	1	SUGAR, SUGAR, Archies
1	2	HONKY TONK WOMEN, Rolling Stones
4	3	GREEN RIVER, Creedence Clearwater Revival
5	4	GET TOGETHER, Youngbloods
9	5	EASY TO BE HARD, 3 Dog Night
2	6	A BOY NAMED SUE, Johnny Cash
14	7	I'LL NEVER FALL IN LOVE AGAIN, Tom Jones
8	8	LAY LADY LAY, Bob Dylan
10	9	I CAN'T GET NEXT TO YOU, Temptations
16	10	JEAN, Oliver
15	11	THIS GIRL IS A WOMAN NOW, Gary Puckett
6	12	PUT A LITTLE LOVE IN YOUR HEART, Jackie De Shannon
22	13	WHEN I DIE, Motherlode
12	14	I'D WAIT A MILLION YEARS, Grass Roots
17	15	HURT SO BAD, Lettermen
18	16	MOVE OVER, Steppenwolf
24	17	EVERYBODY'S TALKIN', Nilsson
20	18	KEEM-O-SABE, Electric Indian
19	19	BIRTHDAY, Underground Sunshine
23	20	OH WHAT A NIGHT, Dells
21	21	SHARE YOUR LOVE WITH ME, Aretha Franklin
11	22	LAUGHING, Guess Who
26	23	YOUR GOOD THING, Lou Rawls
—	24	THAT'S THE WAY LOVE IS, Marvin Gaye
13	25	SOUL DEEP, Box Tops
29	26	HOT FUN IN THE SUMMERTIME, Sly & the Family Stone
—	27	LITTLE WOMAN, Bobby Sherman
7	28	SWEET CAROLINE, Neil Diamond
—	29	WHAT KIND OF FOOL DO YOU THINK I AM, Bill Deal & Rondells
27	30	NITTY GRITTY, Gladys Knight & Pips

Executive Director: MAURICE KINN
Editor: ANDY GRAY
Assistant Editor: JOHN WELLS
News Editor: DEREK JOHNSON
Advertisement Manager: PERCY C. DICKINS
New Musical Express
112 STRAND, LONDON, W.C.2
Phone (for all Depts.) 01-240 2266 (10 lines)
Cable address: Newmusex, London
NEW YORK: June Harris 315 West 57th Street, New York N.Y. 10019. Phone: Pt-7 6306
HOLLYWOOD: Ann Moses c/o Tiger Beat, 1800 N. Highland Avenue, Hollywood, California 90028. Phone: Hollywood 7-3111
© IPC Magazines Ltd. Reproduction of any material without permission is strictly forbidden

Autumn concert tour schedules

INCREDIBLE STRING BAND

CAMBRIDGE Regal (October 17), BIRMINGHAM Town Hall (24), LIVERPOOL Philharmonic Hall (25), NEWCASTLE City Hall (26), MANCHESTER Free Trade Hall (31), EDINBURGH Usher Hall (November 1), GLASGOW City Hall (2), CROYDON Fairfield Hall (7), BRIGHTON Dome (8) and LONDON Royal Festival Hall (15).

TOM PAXTON

LONDON Royal Albert Hall (September 26), BRIGHTON Dome (27), MANCHESTER Palace (28), CROYDON Fairfield Hall (October 2), BIRMINGHAM Town Hall (3), LIVERPOOL Empire (5), BRISTOL Colston Hall (6), HENEL HEMPSTEAD Pavilion (8), YORK University (10), SUNDERLAND Empire (12) and GLASGOW City Hall (13).

FOLK-BLUES FESTIVAL

This package includes Albert King and his Blues Band, John Lee Hooker, Champion Jack Dupree, Otis Spann and the Stars of Faith from "Black Nativity." After appearing in the "Jazz Expo '69" festival at Hammersmith Odeon on October 30 — already reported in the NME — the package plays:

BRISTOL Colston Hall (October 30), BRACKNELL Sports Centre (November 1), LEICESTER De Montfort Hall (2), BIRMINGHAM Town Hall (3), SHEFFIELD City Hall (4), GLASGOW City Hall (5), CARLISLE Market Hall (6), NEWCASTLE City Hall (7), CROYDON Fairfield Hall (9), PORTSMOUTH Guildhall (10), ST. HELENS Theatre Royal (11) and HEMEL HEMPSTEAD Pavilion (12).

JULIE FELIX

CROYDON Fairfield Hall (December 7), BRISTOL Colston Hall (January 23), SHEFFIELD City Hall (February 27) and NEWCASTLE City Hall (14).

BUDDY RICH ORCHESTRA

LONDON Royal Festival Hall (September 20), LANCASTER University (October 4), CROYDON Fairfield Hall (10), ESSEX University (11), DUNFERMLINE Kinema (15), GLASGOW Green's Playhouse (16), MANCHESTER University (25) and REDCAR Coatham (26).

FAIRPORT CONVENTION

LIVERPOOL University (November 7), LONDON New Victoria Theatre (8), BRISTOL Colston Hall (13), BELFAST Festival (15), NOTTINGHAM Palais (17), BIRMINGHAM Town Hall (18), CROYDON Fairfield Hall (19), HEMEL HEMPSTEAD Pavilion (20), WAKEFIELD Theatre Club (21), and MANCHESTER Free Trade Hall (22).

STAR U.S. VISITORS

● In addition to his British dates already announced in the NME, RAY CHARLES — together with his Orchestra and Vocal Group — will play the London Hammersmith Odeon on September 28.

● Jazz organist JIMMY SMITH tours Britain in November with his Trio. Dates already confirmed are London Royal Festival Hall (22) and Bristol Colston Hall (23).

● A package of American folk-blues artists — comprising Magic Sam and the Blues Band, Juke Boy Bonner, Alex Moore, Clifton and Cleveland Chenier, Little John Jackson and Earl Hooker — plays the London Royal Albert Hall on October 2.

● After a European tour, COUNTRY JOE and the FISH make their only British appearance at London Royal Albert Hall on September 22.

● American folk singer PETE SEEGER appears at London Royal Albert Hall on November 18. It will be his only performance in this country.

POPLINERS ★

DES O'CONNOR is resting on medical advice, and is out of the Sunday evening pantomime revue until September 22; Mike and Bernie Winters have taken over star spot in the show in Des's absence. ● Sunday evening promotions at Redcar Coatham Hotel feature Fleetwood Mac (this weekend, 14), Deep Purple (21), Eclection and Third Ear Band (28) and Savoy Brown Band (October 5). ● Glenn Miller Society presenting special concert at London Royal Festival Hall on November 17, with Syd Lawrence Orchestra playing Miller's music. ● Peddlers now double Birmingham Dolce Vita and Cavendish for seven days from September 21, and their engagement at Stockport Poco-A-Poco is put back to September 28 week. ● Bonzo Dog Band at Middlesbrough Showboat today and tomorrow (12-13). ● Kathy Kirby cabaret week at Manchester Golden Garter from October 27. ● Additional date for Everly Brothers at Scarborough Scene Two on October 11; also set for this venue are Bonzo Dog (September 19), Fortunes (20) and Drifters (October 3). ● Art Woods forming new group called Quiet Melon, which will make its disc debut on Mercury shortly. ● Marmalade at Great Yarmouth Tower on September 21, followed by five-day Swedish tour from October 1. ● Appearing at London Speakeasy this month are Timebox (18), Juniors Eyes (22), Eclection (23), Edgar Broughton (24) and Mike Cotton (25). ● Keith Potger and New Seekers at Wormelow Park Hall Ballroom (October 3) and in concert with Wayne Fontana at Cardiff Sophia Gardens (4). ● Leapy Lee in cabaret all next week (from 14) at South Shields Latino doubling Billingham La Ronde.

BEATLES' NEW ALBUM GETS BBC–2 PREVIEW

THE whole of BBC-2's "Late Night Line-Up" on Friday, September 19, will be devoted to a preview of the Beatles' new album "Abbey Road." This will be the first occasion on which the tracks have been played publicly, and the first time that this long-running TV series has confined itself solely to showcasing an album. Film of the Beatles will be seen while the tracks are playing, and it is likely that one or two of the group will be present in the studio to discuss the LP.

The NME understands that the Beatles themselves approached the "Late Night Line-Up" office with this programme suggestion, because they like the manner in which the series deals with pop subjects. Meanwhile, in view of the late delivery of the LP sleeve, its British release has been put back two weeks to September 26.

Beatle Ringo Starr was admitted to Middlesex Hospital last weekend suffering from internal pains. He was detained for observation with a suspected intestinal obstruction, but was expected to be discharged later this week.

MATTRESS SET FOR U.S. TOUR

Fat Mattress begins its first solo American tour on November 21, it will last for four weeks. The group previously played in the States with Jimi Hendrix earlier this year.

Mattress flies to Holland on October 7 for a TV show, and has been re-booked for London Marquee on October 21. Recording of the group's second LP is now nearing completion, and it is planned to record tracks for its third album during the U.S. tour.

Elvis TV hitch

The Elvis Presley TV special may not, after all, be screened at the singer's Fan Club Convention at Leicester De Montfort Hall on September 21. It had been hoped to secure a print from NBC-TV, but rights to the special have now reverted to the show's sponsors, Singer Sewing Machines. Negotiations for the British screening of the special — both by the Fan Club and the BBC — are now having to be conducted with that company's lawyers.

ROLF, PEERS IN CONCERT

Rolf Harris and Donald Peers co-star in a concert at Blackpool Opera House this Sunday (14), promoted by Harold Fielding.

Simon & Garfunkel for 1970 I.O.W. Festival?

SIMON and Garfunkel are being sought to top the bill in next year's Isle of Wight Festival. Promoters Ray and Ron Foulk are also opening negotiations with Janis Joplin and Blood, Sweat and Tears with a view to them appearing in the same three-day event. A feature of the 1970 festival will be a specially-erected stage, with seating at the side of the platform — similar to that in many big concert halls.

This year's I.O.W. Festival ended in controversy, when Bob Dylan performed only for one hour — although he had been expected to appear for three hours. But organiser and compere Ricky Farr told the NME: "We are going all out to make next year's festival an even bigger event. It will again be held at the end of August, and we are hoping to get some really big American acts."

Sam & Dave WILL tour here!

SAM and Dave will, after all, top a soul package tour of Britain this autumn. The tour, consisting entirely of artists who record for the Atlantic and Atco labels, looked as if it would have to be postponed — because two of the artists scheduled for inclusion, Arthur Conley and Percy Sledge, have been set for their own solo ballroom tours of this country. However, Atlantic Records this week revealed that they are still proposing to go ahead with the package, which will be promoted by Arthur Howes.

Arthur Conley will definitely not now take part in this tour, as it coincides directly with his own ballroom schedule. But Percy Sledge is expected to participate, and then stay on in Britain for his solo tour during the first three weeks of December.

It is not yet clear who will replace Conley in the package, but other names already set include the King Curtis Band, Clarence Carter, Baby Washington, Andrew Love and Joe Arnold.

Wedding bells for three Tremeloes before Christmas

THREE of the Tremeloes are to marry within the coming three months. Chip Hawkes weds "Golden Shot" hostess Carol Dilworth on October 19. Alan Blakley marries hairdresser Lyn Stevens on November 30, and the following week (December 7) Dave Munden weds "bunny girl" Andree Wittenberg.

YOUR RADIO HIGHLIGHTS

D–j changes, new programmes

CLODAGH Rodgers, the Dave Dee group, the Searchers, the Fortunes and the Flowerpot Men guest in Radio 1's "Sounds Like Tony Brandon" every day from Monday, September 22, to Friday, September 26 — and they are joined by Geno Washington and his Ram Jam Band, Violet Brown's Decision, Ide Race, Mack Kissoon and the Bob Leaper Orchestra. Appearing in the "Dave Cash Programme" throughout the same period are Marmalade, the Casuals, Tangerine Peel, Gulliver's People and Sounds Inc.

Set for the "Jimmy Young Show" during the week of September 22-26 are Vanity Fare, Simon Dupree and the Big Sound, Honeybus, Jackie Lee, Raymond Froggatt, Alan Randall, Playground and the Johnny Patrick Seven.

Love Affair, the Strawbs, Kaleidoscope, James Royal and the Keith Mansfield Orchestra are in the "Johnnie Walker Show" on Saturday, September 20. Later the same day "Pete's Saturday People" including Long John Baldry with Almond Marzipan, the Mike Sammes Singers and the Barry Rock Constellation. Melanie guests in "Top Gear" the following day (21).

Peter Jay and the Jaywalkers, the Strawbs, the Spinners and Redd Sullivan are in the final edition of "My Kind Of Folk," introduced by Wally Whyton — on Wednesday, September 24.

Harry Secombe, Joan Regan and the Karlins are in a gala concert, presented before an audience of servicemen in West Berlin, this Sunday (14) on Radio 2.

With Pete Murray taking over the new daily "Open House" show from September 29 — as reported two weeks ago — Tony Brandon is to become the new compere of "Saturday People." Dave Cash will replace Brandon in the weekday early-evening spot, and Terry Wogan lands the weekday afternoon show.

● New starting line-up tonight include "Speak-Easy," a pop music and discussion show hosted by Jimmy Savile (7). Peter Haynell's own series (28) which will include guest appearances by the Pentangle, the Johnstons, Bridget St. John, the Strawbs, Election and Bread, Love and Dreams; and a new Sunday "workshop" show introducing five new Radio 1 disc-jockeys (28).

● On Radio 2, the "Mitchell Minstrel Show" begins on September 28; Vince Hill, Donald Peers alternate as the stars of a Wednesday-night series from October 1; and the "Ken Dodd Show" returns on Sunday, November 16.

PURPLE CONCERT FOR TV AND LP

DEEP Purple's concert with the Royal Philharmonic Orchestra—at London's Royal Albert Hall on Wednesday, September 24 — is to be filmed for world ITV distribution. Lion Television Services, a subsidiary of British Lion Films, is making the colour film — which will be produced by John Irwin.

The second half of the concert — in which Deep Purple joins forces with the RPO to perform a 40-minute suite penned by Purple's organist Jon Lord — is being recorded for an LP. It will be released through EMI.

Robin and Colin disputes with Bee Gee management

ROBIN GIBB (who recently left the Bee Gees to branch out on a solo career) and Colin Peterson (who was sacked from the group by Barry and Maurice Gibb a fortnight ago) were this week both involved in disputes and legal wrangles with the Gees' management, the Robert Stigwood Organisation. Robin has signed an agency contract with Nems Enterprises, which has prompted Stigwood to issue a writ. And Colin is contesting the right of Barry and Maurice to televise as the Bee Gees.

COLIN PETERSEN BARRY GIBB MAURICE GIBB ROBIN GIBB

COLIN Petersen has protested about Barry and Maurice Gibb appearing on BBC-1's "Top Of The Pops" last week, when they performed "Don't Forget To Remember" as the Bee Gees. A statement issued on Monday says: "The BBC has been notified that the disc was made by the Bee Gees, which includes Colin Petersen — therefore its action in using only the Gibb brothers was wrong. The Corporation has been advised that any performance without Colin Petersen is not to be treated as, or passed off as, the Bee Gees — but strictly as an appearance of Barry and Maurice Gibb."

The statement goes on to say that legal action will be taken in the event of any repetition on the part of the BBC, and that an apology is being demanded from the Corporation. ITV contractors have been advised of the situation and the attitudes taken. This action follows consultation between Colin and American lawyer Martin Machat, who flew to London from New York last week to advise him.

The Robert Stigwood office has countered with this statement: "The Bee Gees will go on performing as the Bee Gees, and if Mr. Petersen instructs any proceedings they will be turned over to their lawyers. If Mr. Petersen wishes to try and form a group known as the Bee Gees, that matter will be dealt with in due course.

"When Colin Petersen joined the Bee Gees in 1967, the brothers Gibb had been appearing under the name of the Bee Gees — which are Barry Gibb's initials — for many years. The brothers Gibb have no objection to Colin Petersen performing under his own initials, or any other name."

ROBIN Gibb announced last weekend that he had signed a new contract with Nems Enterprises, which makes Vic Lewis his manager and agent. Although Robin is still legally under age (he is 19), the contract was counter-signed by his 22-year-old wife Molly. Robert Stigwood immediately commented: "We would like it to be known that Robin Gibb is under exclusive contract to the Stigwood Organisation for agency, management, recording and publishing."

As Robin is still legally a minor, his earlier contract with Stigwood has been counter-signed by his father. And following the news of Robin's deal with Nems, Robin's father — Hugh Gibb — declared that, in the last resort, he would attempt to make his son a ward of court "in order to protect his interests." Robin himself said: "My father is making something of nothing. I have made my own career and my own family. It is nothing to do with him."

Last weekend, Vic Lewis stated: "We always take advice about all our contracts, and I am satisfied that the one I signed with Robin is completely valid." To which Robert Stigwood came back with: "I don't think Robin is at all well at the moment, and he is not capable of making decisions."

Latest development is a statement from Stigwood, which says: "The Robert Stigwood Organisation has issued writs against Vic Lewis and Nems Enterprises claiming damages and other release. The claim arises out of certain contracts alleged to have been made by Vic Lewis and Nems with Robin Gibb." Now that the matter has taken this legal turn, Vic Lewis felt that he was not in a position to make any further comment.

GEES SWITCHING TO THEIR LABEL

THE Bee Gees are to launch their own label towards the end of November — and their next single will be issued under their own banner. This means that their current hit "Don't Forget To Remember" will be their last on Polydor, although that company will continue to distribute the group's own label. It was originally planned to name the new label "Diamond" but this is having to be changed as an American company of the same name already exists — and an alternative title is now being sought.

P. P. Arnold's "Bury Me Down By The River," scheduled for release on Polydor (Friday), has been withdrawn and will subsequently be issued on the Gees' label. Graham Bonnett, half of the Marbles duo, has now gone solo and will also appear on the label.

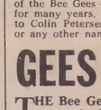
Barry Gibb has written a new single for Andy Williams entitled "When Your Eyes Meet Mine," it is expected to be released by CBS shortly in the next few weeks. Booker T. & the M.G.'s are cutting an album of compositions by the Gibb Brothers, and Barry is flying to America shortly for talks with both Williams and Booker T.

One of the tracks on a forthcoming Bee Gees album is a tribute to the Beatles, titled "Who Knows What A Beach Is." Barry Gibb described it to the NME as "the Beatles as they were — and as they are now."

Pickett concert date

WILSON PICKETT'S only British appearance during his current European tour — and his first live date in this country for three years — has now been set for London Royal Albert Hall on Friday, September 19. Together with his band, the Midnight Movers, Pickett will play a five-hour set at the venue. The first half will be topped by Erma Franklin (sister of Aretha), and the compere is Emperor Rosko.

Tickets are on sale, priced from 3s. to 30s. Wilson flies into London direct from Hamburg, where he is appearing the previous night — then flies to Aberdeen Hall date, he travels on to Holland for concerts in Amsterdam and the Hague. Pickett will be returning to Britain briefly in October, when he is expected to film a guest spot in the "This Is Tom Jones" TV series.


WILSON PICKETT

STEVE ROWLAND — BIG DISC DEAL

STEVE Rowland has signed a lucrative three-year deal with America's Bell Records for the exclusive distribution of his productions in Britain, the United States and Canada. The agreement carries guarantees in excess of one million dollars, and is believed to be the largest ever made in this country for the services of a record producer.

Included in the deal are the Family Dogg and five other artists recording for Rowland's company. Steve has also signed an exclusive agreement with Ampex for the marketing of tape recordings of his productions.

More dates for Equals

IN order to accommodate their European concert tour with Barry Ryan, the Equals have decided to postpone their U.S. tour — due to have begun on October 3 — until mid-November. Instead, the group undertakes a six-day tour of Ireland from October 8, then flies to Germany for its opening date with Ryan on October 15.

Latest British one-nighters for the Equals include Weston-super-Mare Coronation Hall (tomorrow, Saturday), Bristol Top Rank (Sunday), Nottingham Palais (Monday), Worthing Pavilion (Thursday) and Devizes Corn Exchange (September 19). After a short European tour, the group resumes at Torquay 400 (27), Crystal Palace Hotel (28), Grimsby Mecca (29) and Oxford Stige (30).

Aretha must rest

Aretha Franklin will undertake no more concert, TV or recording engagements for the remainder of this year. She has been ordered by her doctors to give her vocal chords a complete rest. This confirms the NME's report two weeks ago that Aretha will not now be visiting Britain this year.

TOM AND ENGELBERT ON 'BUTTON' LABEL?

THE City was this week alive with renewed rumours that Tom Jones and Engelbert Humperdinck are planning to leave Decca at the end of the year, when their existing contracts expire. The speculators believe that they would then join a new label to be launched by their manager, Gordon Mills. Tom and Engelbert are handled by the Management Agency And Music company, of which Gordon Mills is chairman — and in which the two singers are major shareholders.

Rumours of the new label, which would be run by MAM, caused £1 million to be added to that company's share value on the London stock market. The NME understands that, if the project materialises, the new label would be called Button.

However, it is by no means certain that Jones and Humperdinck would leave Decca. Another possibility is that MAM would negotiate new contracts with Decca, providing for higher royalties than the ten per cent currently being paid on the singers' discs. Alternatively, they could transfer to an American-owned company (like CBS or Atlantic) on better terms than their existing deals.

● *Decca is also threatened with the loss of the Rolling Stones, whose contract with the company expires in February. As previously reported in the NME, the possibility of the Stones launching their own label cannot be ruled out.*

Humperdinck's full U.S. plans

HIS FIRST TV GUESTS—DIONNE, FELICIANO

ENGELBERT Humperdinck's plans for the autumn have now been finalised. The singer will spend most of the remainder of this year in America undertaking major concert, cabaret and TV engagements. But he will return briefly to this country in early October, to film the first edition of his Anglo-American TV series — for which Dionne Warwick and Jose Feliciano were this week announced as the star guests.

The singer is due back from his holiday in Rhodes this weekend, and he then flies direct to California to rehearse and record a guest appearance in U.S.-TV's "Hollywood Palace." He opens a one-week season at Los Angeles Greek Theatre on September 28, with Lonnie Donegan as the principal supporting attraction.

After filming his TV show in London, Engelbert goes back to America for cabaret seasons, each of two weeks' duration, at New Jersey Latin Casino (from October 20) and the Royal Box of New York's Americana Hotel (from November 3). He guested in U.S.-TV's "Ed Sullivan Show" on November 16 and is set for concerts in Montreal (27), Toronto (28) and New York (29).

Humperdinck's month-long cabaret engagement at Las Vegas Riviera Hotel is now set to open on December 10 — he will return to Britain on or about January 18 to commence work on the bulk of his TV series.

Scott in agency dispute

Scott Walker's manager-agent Maurice Kinn has severed links with Andrew Oldham and Tony Calder of Immediate Records. It is understood that the singer—who was due to open a fortnight's season at Manchester Golden Garter on Monday—has failed to turn up—may be seeking a change of representation.

BIG NAMES AT STOCKTON

Newly booked cabaret weeks at Stockton Fiesta feature Ike & Tina (from October 19), the Drifters (26), the Platters (November 2), Vanity Fare (16) and the Bachelor Knights (30); the Shadows (December 7) and the Freelanders (21).

DAVE DEE ON GERMAN TV

Dave Dee has signed a contract to compere German-TV's leading pop series "Beat Club," which is screened weekly from Bremen. He will take over from Lee Travis once every month, starting September 27.

Split in agency dispute

Scott Walker's manager-agent Maurice Kinn has severed links with Andrew Oldham and Tony Calder of Immediate Records. It is understood that the singer—who was due to open a fortnight's season at Manchester Golden Garter on Monday—has failed to turn up—may be seeking a change of representation.

BIG NAMES AT STOCKTON

Newly booked cabaret weeks at Stockton Fiesta feature Ike & Tina (from October 19), the Drifters (26), the Platters (November 2), Vanity Fare (16) and the Bachelor Knights (30); the Shadows (December 7) and the Freelanders (21).

...and now John Rowles follows the Vegas trail

JOHN Rowles is the latest singer to break into the lush and lucrative world of Las Vegas. He has signed a three-year deal with the Flamingo Hotel, under which he will appear for four weeks every year at that venue. The contract, which starts in April, was negotiated by John's manager Peter Gormley who has just returned from America.

JOHN ROWLES

The deal carries a basic guarantee of half-a-million dollars, although John's final income is expected to be in the region of 750,000 dollars.

Rowles has also signed an exclusive contract with Ed Sullivan's office, for him to make a series of U.S.-TV specials within the next two years. As a prelude to this deal, John is to guest in the famed "Ed Sullivan Show" in the near future, and a date is currently being negotiated.

DOGG SIGNS NEW GIRL

FAMILY DOGG has found a new singer to replace Zooey (Pamela Zwilecon), who quit the group three weeks ago. The newcomer is singer-dancer Billie Cole, who debuts with the Dogg in LW-TV's David Jacobs show this Sunday (14). It will be performing its new Bell single "Arizona," release of which has been brought forward one week to next Friday (19).

But the group's leader, Steve Rowland, stressed that Billie had been booked on a temporary basis only — "to see how it works out." However, it is already confirmed that she will travel with the group for an Irish tour next week.

Rowland told the NME: "Billie has been the best of all the girls I have auditioned so far. She is delightful, and it is by no means certain that she will be with us for good. I'm really looking for a name singer — but if Billie works out well, she will stay with us and become a full member."

TINY TIM'S VOICE BREAKS!

Tiny Tim's career was threatened this week when his voice began to break during a charity concert in Sydney, Australia. He was rushed to hospital, where bronchitis was diagnosed. Doctors are hoping that his attack will not affect his vocal chords permanently.

BIG CROP OF NEW SINGLES AND LPs

NEW singles by Don Partridge, Ray Charles, O. C. Smith, Tony Bennett, Frank Sinatra, Carla Thomas and Vince Hill have been scheduled for release — as well as albums by the Kinks, Joe Dolan, Status Quo, Herb Alpert and the Tremeloes.

Issued on September 26 are Don Partridge's "Going To Germany" (Columbia) Ray Charles' "We Can Make It" (Stateside), O. C. Smith's "Daddy's Little Man" (CBS), Tony Bennett's I've Gotta Be Me" (CBS), Carla Thomas' "Unyielding" (Stax), Vince Hill's "Little Bluebird" (Columbia) and David Garrick's "Poor Little Me" (Pye).

Albums out the same day include the Kinks' pop opera "Arthur," Joe Dolan's "Make Me An Island," Jefferson's "The Colour Of My Love" and Status Quo's "Spare Parts" (all on Pye) — and "Herb Alpert And The Tijuana Brass Vol. II" (A & M).

Frank Sinatra's next Reprise single is "Love's Been Good To Me," issued next Friday (19)—and this is also the release date of Frank Ifield's "It's My Time" (Decca).

Singles out on October 3 are "We Gotta All Get Together" (CBS) Paul Revere and the Raiders, and "We Can't Sit Down Now" (Atlantic) by Wilson Pickett.

Simultaneous LP releases include "The Tremeloes Live In Cabaret" and Tony Bennett's "I've Gotta Be Me" (both on CBS).

A new one-price label named Regal-Starline, retailing at 19s. 11d., is being launched by EMI in November. The first releases include albums by Manfred Mann, the Hollies, Frank Sinatra, the Shadows, Georgie Fame and the Animals.

● CBS has acquired the European rights of Frank Zappa's own label named Straight. First release is Captain Beefheart's double album "Trout Mask Replica" on October 31.

info from Decca

ANITA HARRIS

STARS FROM 40 NATIONS HEAD FOR BRAZILIAN SONG FESTIVAL

THE British team for the South American Song Festival — to be staged in Rio de Janeiro from September 25 to October 5 — has now been assembled. Malcolm Roberts will perform the official British entry, which has been penned by Les Reed and Barry Mason, both of whom will attend the event. Appearing as guest singers are Anita Harris, John Rowles and Madeline Bell. Musical directors Ron Goodwin and Norrie Paramor are also going to Rio.

The U.S. entry, written by Jim Webb, will be performed by soul artist Thelma Houston. The American contingent will also include Stan Kenton and Henry Mancini. The Eurovision-winning team of Bill Martin and Phil Coulter have penned the Irish entry, to be performed by Danny Doyle.

Altogether, some 40 countries are participating in the festival, which will be televised live by 90 different networks throughout the Americas. Film of the event will be screened in Germany, France, Italy, Austria, Holland, Belgium, Sweden and Switzerland. BBC-2 cameras will be attending the festival — and this may lead to filmed highlights being shown in this country.

● Derek Johnson is travelling with the British party, and will be reporting on the Rio Festival exclusively in the NME.

THE BACHELORS, currently doing well with the excellent "Punky's dilemma", this week rush release a number from the much acclaimed film "Midnight Cowboy". "Everybody's talkin'" is the title, and with everybody talkin' about the film, and its box-office success looking certain, this great song should give the boys a well-deserved chart entry. It's on Decca F 22965.

J. A. FREEDMAN is about to walk into everyone's life with his debut single. With certain discs, analysis can't do justice to the performance. This is one. Just hear it – you'll see what I mean. However, the self-penned "When you walked out of my life" is in a mood reminiscent of "A whiter shade of pale", one of the biggest hits ever, and contains that intangible something which makes the difference between good and exceptional. Superbly performed by this new artist, who is still a full-time music student, the sincerity of the lyric and the soulful orchestration and delivery hit you immediately and ought to hit the charts with equal impact. Ask for Decca F 12963.

THE CLIQUE are an American group currently climbing the charts over there with their new single "Sugar on Sunday". This is a medium-tempo stomper complete with bass line that you feel a mile off. The arrangement includes the clever use of accented 4 to the bar harpsichord and a heavy off-beat which, coupled with a good vocal treatment and strong melody, could easily give the group a hit in this country. On London, the number is HLU 10286.

With the present trend in gospel choirs, the EVELYN FREEMAN EXCITING VOICES should score with "I heard The Voice." This is an extremely well constructed number with some minor chords in the verse, and a rich chorus, enhanced by a piano, bass and drums backing which perfectly blends the choral intensity with the beauty of the melody-line. This is on London HLU 10287.

Watch this space again next week.

45 rpm records

DECCA group records

The Decca Record Company Limited
Decca House Albert Embankment London SE1

COMING SHORTLY ON TV

Dodd, Max, Felix in new series

DUSTY Springfield has been booked for a guest appearance in the first edition of BBC-2's "Peter Sarstedt Show" on Wednesday, October 1. She joins the Kinks, who are already set for this date. As reported last week, guests in later editions of the series will include Fat Mattress, Esther Ofarim and Francoise Hardy.

Julie Felix is to star in her first-ever series for BBC-1. It will be screened in colour for seven weeks from mid-February, and will feature guest artists — mainly from America. All Julie's previous TV series have been for BBC-2.

Barry Ryan and the Family Dogg are the musical guests in the final edition of LW-TV's David Jacobs show this Sunday (14).

Max Bygraves is to star in another seven-week series of "Max" for Thames-TV this autumn. His first series, earlier this year, topped the national ratings. Max will begin recording the shows as soon as he returns from Australia, where he is playing a three-week cabaret engagement at Sydney Chequers from October 6. Screening of the series is expected to begin in the second half of November.

Ken Dodd will be the main attraction in the LW-TV spectacular on Boxing Day — after appearing in his own BBC-1 Christmas special for the last three years.

Ken is also to star in a LW-TV series early in the New Year. Meanwhile, Dodd can be seen in a new season of BBC-1 "Diddymen" shows starting Sunday, October 5.

On Tuesday, September 30, BBC-2 begins screening a series of twelve 25-minute "Jazz Scene" shows, recorded at Ronnie Scott's Club and compered by Scott himself. Line-up includes the Tubby Hayes Big Band (30), the Graham Collier Sextet (October 7), the Alex Welsh Band (14), Salena Jones (21), the Peter King-Tony Coe Quintet (28), the Mike Westbrook Big Band (November 4), the Ronnie Ross Sextet (11), Johnny Dankworth and Cleo Laine (18), John Surman's Quartet (25), the George Chisholm-Kenny Baker All Stars (December 2), the Alan Skidmore Quintet (9) and the Ronnie Scott Band (16).

BBC-2 is also filming all the top U.S. jazzmen appearing in the "Jazz Expo '69" concerts in late October. These will be edited into twelve 50-minute shows for transmission early in the New Year. Artists include Lionel Hampton, Dakota Staton, Sarah Vaughan, Teddy Wilson, Thelonius Monk, Miles Davis, Barney Kessel, Gary Burton and Jon Hendricks.

Vic Damone guests in the first edition of LW-TV's "Frost On Saturday," which returns for another season on September 20.

Good action shots by photographer George Wilkes of **FLEETWOOD MAC's JEREMY SPENCER** (left) and **PETER GREEN.**

FLEETWOOD MAC LEAP AHEAD

THE gradual emergence of Fleetwood Mac as an inventive musical force—born out a blues breeding ground that became a 12-bar straightjacket—has been one of the more exciting courses in pop to follow.

Chroniclers, however, have had little to go on record-wise, just two hit singles with new numbers slotted into their stage act acting as signposts.

And it's been a full year since "Mr Wonderful," the group's last official album.

"The Pious Bird Of Good Omen" which enjoyed a short spell in the NME LP Chart being a selection of older, unrepresentative tracks issued by Blue Horizon.

And a year in the life of a group like Fleetwood Mac is a hell of a long time. After a baffling series of label changes — from Blue Horizon through a cursory flirtation with Immediate — the group has now settled at Reprise, who release their **THEN PLAY ON** (Reprise RSLP 9000, stereo only; 40s 8d) album next Friday and the new Fleetwoods' single "Oh Well" the week after.

Sandwiched between a pair of massive stereo speakers, I heard both in an NME exclusive preview at Peter Green's home last week. And I can vouch that the public is in for some surprises.

It was a Fleetwood Mac leader lavishly black bearded who played the album tapes for me and then announced proudly: "I love it, every minute of it. It is very dear to me because it is like our thoughts and feelings. There is nothing I feel I could have done better."

So with Peter on his leather rhinoceros stool eating his vegetarian repast of salad and health pills, we listened and talked our way through the 14 tracks.

COMING YOUR WAY is the opener; a **Danny Kirwan** composition with **Mick Fleetwood's** racey congas and tom toms interlaced with Danny's guitar and vocal;

Peter's first contribution is **CLOSING YOUR EYES**, which is out of the "Man Of The World" mould; a slow achingly sung blues full of the writer's own emotions and faith.

"This one," Peter commented "was written round the time when I had such a great faith in Jesus I felt I was walking and talking with God. I wanted to tell people about it but they turned it round and tried to shatter my dreams. This was written after they had broken my faith."

FIGHTING FOR MADGE — named after a Fleetwood Mac fan in Darlington! — is the first of three tracks that emerged from a three-hour jam session during one studio afternoon. Two pieces of the tape went into it. "This is some of the wildest guitar we've ever recorded," was Peter's comment.

WHEN YOU SAY is Danny's second, on which he takes the softly-sung vocal and plays Spanish and electric guitars. Simple, appealing and effective. "This is the one of Danny's that I wanted as a single when I first heard it," said Peter. "It's one of the best he's ever done."

SHOWBIZ BLUES is Peter the bluesman and the first number to act as a bridgehead between this album and "Mr Wonderful." A fast rattling blues with Mick playing tambourine and whoever was in the studio at the time clapping hands. Peter sings and plays the guitar.

NMExclusive pre-hear of LP and single by NICK LOGAN

"Jam number"

UNDER WAY, inspired by Peter, is the second of the "jam numbers," but is totally different from the other two. A quiet, thoughtful instrumental, Peter plays an "Albatross" type guitar to a gentle swelling backing in which crashing cymbals are prominent.

ONE SUNNY DAY fulfills a role similar to Showbiz Blues and was in fact written by Danny during Blue Horizon days. He and Peter share guitar honours.

Side two opens with **ALTHOUGH THE SUN IS SHINING**, which sounds as if it should be Elmore James but decidedly isn't. Danny wrote it (in his pre-Fleetwood Mac days) and dual tracks the vocal against Spanish and electric guitars that set up a haunting ethereal effect, not unlike that on a Beach Boys' ballad.

If you're thinking around now that Fleetwood Mac have lost their bite stand back for **RATTLESNAKE SHAKE**, which is to be released as a single in America and will be remembered from the Mac's last concert tour.

The lyric, about a male function not mentioned in the best circles, is set to a mean distorted guitar that snaps and snarls with all the fury of a Ford Mustang, with added effect from the dubbed on hiss of a rattlesnake. Peter wrote it.

WITHOUT YOU is Peter again in his doomy blues vein, supplying an echoing vocal. Recorded at Blue Horizon, this is from the same series of sessions as Albatross.

SEARCHING FOR MADGE is the sequel to the side one track of this name and is a quite incredible musical free for all, featuring some of the fastest guitar I've heard on record.

Five sections of tape went into this — including a snatch of the group chuckling in the studio, a bit of Under Way speeded up and played backwards and another piece that sounds like the Halle Orchestra in full flight. Those diversions aside, superb musicianship at supersonic speed.

MY DREAM is another instrumental — this time by Danny — and has the poetic, descriptive quality of an epic film theme. "My Dad's favourite" announced Peter as he chewed his lettuce.

LIKE CRYING is another to confirm Danny's writing talent. The vocal is a dual-tracked duet between him and Peter and the number is basically a racy blues, with tempo changes.

At half an hour each side, Then Play On is undoubtedly the best value for money for a long time. It is also packed with potential singles, with possibly the hottest of them all being Peter's last track **BEFORE THE BEGINNING.** Again it's in the "Man Of The World" vein with an atmospheric guitar, a vocal that cries from the mind and a Green solo midway through — a superlatively beautiful composition.

"It has been a gigantic change," agreed Peter when it had finished. "It is sad if a group makes one LP and another that is the same. But if I went back to 'Mr Wonderful' there is nothing I would want to change. At the time we just wanted to blast away on 12 bars; and that's what we did."

And so on to **OH WELL.**

"I wrote it as a stage number," said Peter, fixing the tape. "And then decided to try and record it. Then I thought it would make a good single.

"Mick and John, however, listened to it and decided they didn't think it was right for a single and they made me have second thoughts. So I listened hard again. Now I'm sure of it. Anyway, see what you think."

I sat back as through the speakers came the gutsiest driving guitar since the Stones' started honky tonkying, followed by a raucous vocal reminiscent of rock at it's echoing heyday. Near the end of the first half (it will be a double sider), the hard rock began to disintegrate into a reflective and pretty section featuring Peter's electric and Spanish guitars, with recorder piping along.

This subdued semi-classical mood is carried through to the end of the other side, augmented at various moments by an ethereal heavenly choir effect, Jeremy Spencer playing an "Exodus" type piano and Peter playing cello and tympani among other instruments.

"I like it because it represents my two extremes," said Peter, breaking the silence that followed. "As wild as I can be and my first sort of semi-classical attempt."

I'm at a loss to know what to say about it because I'm still recovering from the experience. What I will say is that it will be criminal if deejays don't play it right through its seven minutes and that it will shatter a lot of people when they first hear it. But they will grow to love its every minute.

LPs page edited by Allen Evans

Doors' music powerful

DOORS: THE SOFT PARADE (Elektra, stereo EKS75005; 39s. 11d.)

THE DOORS — vocalist Jim **Morrison,** organist **Ray Manzarek,** guitarist **Robbie Krieger** and drummer **John Densmore** — are joined on some tracks by other musicians, but mainly it is the mystic merging of organ and guitar within the group that is the fascination of this intriguing set. The mood varies, too, from the heavy morbidity of Shaman's Blues to the fast trotting of Easy Ride, or the tuneful folksy inspirational Tell All The People. The background music is most effective on Wild Child, when Morrison sings in almost a monotone to lend more accent to the instrumental.

The title number, Soft Parade, is written by Jim Morrison, almost 9 minutes of dramatics, starting out with him yelling: "You cannot petition the Lord with prayer." Then comes a quiet song with someone asking for soft asylum cause he can't make it any more. The music brightens and then goes weirder as Morrison tells us: "This is the best part of the trip." The main part is now sung and this builds up to a vocal battle and a strong voice finally declaring: "When all else fails we can whip the horses' eyes and make them sleep and cry . . ." The lyric doesn't make much sense but it matches into the ever-increasing rhythm of the music. Powerful stuff. Morrison and Krieger have all composing credits between them. **AE.**

Other titles: Touch Me, Do It, Runnin' Blues, Wishful Sinful.

Supremes once again!

DIANA ROSS AND SUPREMES: LET THE SUNSHINE IN (Tamla Motown, STML 11114, 37s. 6d.)

This Detroit trio makes LPs so fast you'd think records were due to end next month. They must be challenging the Ventures for output. Anyway, here they go again, full of vigour and attack.

Diana Ross gets her tonsils round thirteen tunes and shakes the last ounce out of them. The highlight here is a medley of Aquarius and Let The Sunshine In, which was featured in a Dinah Shore TV Special by the girls.

Dinah says in the sleeve notes: "Her (Diana's) electrifying rendition of Aquarius and Let The Sunshine In did not just happen. While it was inspired singing and dancing, Diana worked endlessly to create the exact sound and right co-ordination in movement. She worked herself beyond her endurance but never lost her cool." The number comes over sort of like "Oh Happy Day."

On the other tracks Diana sings cute songs like Discover Me (And You'll Discover Love), I'm Livin' In Shame, and Hey Western Union Man. As always there's a mass of rhythm in the music behind them. On the whole a more quiet soulful Diana and Supremes, specially in I'm Glad I Got Somebody. **AE**

Other titles: The Composer, Everyday People, No Matter What Sign You Are, What Becomes Of The Broken Hearted, Let The Music Play, With A Child's Heart, Will This Be The Day.

PITNEY INJECTS 'BEST' TO SONG

BEST OF GENE PITNEY (Stateside SSL 10286; 37s 5d).

GENE has had so many big hits over the years, it must have been no easy task picking the 16 numbers of this 'Best Of . . .' LP.

Some of the choices were obvious — Town Without Pity, 24 Hours From Tulsa, Looking Thru' The Eyes Of Love, for instance — but there are also some other very good songs, like Backstage, Just One Smile, and I Must Be Seeing Things. Gene has a way of giving a song an injection which makes it way above average.

Other titles: Man Who Shot Liberty Valence, Mecca, I'm Gonna Be Strong, It Hurts To Be In Love, Looking Thru The Eyes Of Love, Nobody Needs Your Love, Something's Gotten Hold Of My Heart, Somewhere In The Country, Cold Light Of Day, Yours Until Tomorrow, Maria Elena.

WORLD OF PROGRESSIVE MUSIC (Decca SPA 34 stereo, PA 34 mono; 19s. 11d.).

Top value of the week or as the subtitle of this album says "42 minutes 32 seconds of Wowie Zowie." **John Mayall's Bluesbreakers,** for instance, playing Where Did I Belong, **Savoy Brown** doing Train To Nowhere and **Moody Blues'** Nights In White Satin. In fact, a track from present albums of ten attractions considered way ahead in progressive music.

Other artists and titles: Touch (Down At Circes Place); Johnny Almond (Voodoo Forest); East Of Eden (Communion); Genesis (In The Beginning); William R. Strickland (Computor Lover); John Cameron Quartet (Go Away Come Back Another Day); Keef Hartley Band (Not Foolish Not Wise).

DAVID RUFFIN: MY WHOLE WORLD ENDED (Tamla Motown, STML 11118; 37s. 5d.)

Endurance test in belting out songs without much tune going into them, the tune being left to the backing music. **Jimmy Ruffin,** former lead singer with the Temptations, has a high-pitched voice and he keeps shouting his lyrics out at you like a Negro preacher wanted to get his message over. He puts quite a lot of agony into his wailing, but I found 12 songs a bit too much specially as they sounded too much alike. I liked his quieter numbers, like Message From Maria, best. **AE.**

Other titles: My Whole World Ended, Pieces Of A Man, Somebody Stole My Dream, I've Lost Everything I've Ever Loved, Everlasting Love, I've Got Find Myself A Brand New Baby, Double Cross, World Of Darkness, We'll Have A Good Thing Going On, My Love Is Growing Stronger, Flower Child.

CHER: 3614 JACKSON HIGHWAY (Atco mono and stereo 228 026; 37s 6d).

With three **Bob Dylan** songs, one by **Steve Stills** and another by **Otis Redding** and **Steve Cropper, Cher** has a pretty good mixture — and she makes a fine job of singing them. The opener, Stills' For What It's Worth, is a mover with a girl chorus and plenty of tambourines. She's in fine voice throughout, switching moods easily, as witness two of **Dylan's** numbers Tonight I'll Be Staying Here With You and I Threw It All Away — on the former she takes it easily, on the latter she's morose and wistful.

It's interesting to note that **Sonny Bono** didn't produce this album, but he is credited for "spiritual guidance." Lay Lady Lay is an adaptation of the Dylan number that is his new single and it doesn't really seem suited for Cher whereas the Box Tops' Cry Like A Baby is right in her groove with a brash beat and, again, the fine four-girl chorus.

The closing track, Save The Children, gives Cher a chance to show how well she can sing on a song that has to be treated very carefully. **RG.**

Other tracks: (Just Enough To Keep Me) Hangin' On, The Dock Of The Bay, Walk On Guilded Splinters, Please Don't Tell Me, Do Right Woman Do Right Man.

BILLY PRESTON: APPLE OF MY EYE (President, PTLS 1034 stereo, 37s. 6d.) is a purely instrumental LP, with Billy at organ and piano, with such dated numbers as Eight Days A Week, Ferry Cross The Mersey and Stop In The Name Of Love. But nothing startling. Recorded some time back.

SHEILA SOUTHERN SINGS BACHARACH AND DAVID SONGBOOK (Marble Arch, MALS 1150; 14s. 6d.). Twelve songs from the famous American team, most attractively sung by the beautiful **Sheila Southern.** Aided by the **Mike Sammes Singers** and a lush orchestra conducted by **Paul Fenoulhet,** this is top value.

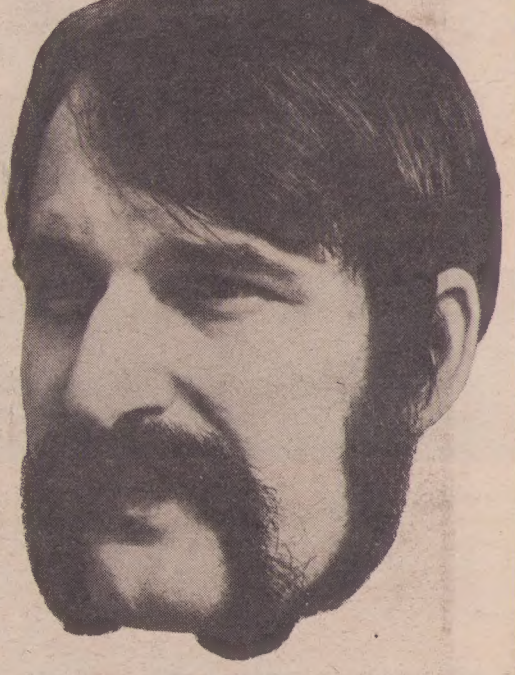
FLAMINGOS: HITS NOW AND THEN (Philips, SBL 7906; 38s. 7d.). A five-man Negro vocal-instrumental group, who sing harmony of the older type, and make every word of their vocalising heard. They've been going quite a time and have the experience to give to songs that little extra. They drift easily from the flippant Boogaloo Party to I Only Have Eyes For You, with all the slow sentiment thrown in. Good listening.

CHAPTER ONE RECORDS
CH-109
INTRODUCES
TANDEM

'SONG OF MY LIFE'

'LOOKY LOOKY'

here comes Giorgio



mca RECORDS MU 1094

Fantastic airplay for Giorgio.
'Looky Looky' is loved by D.J's
and producers—make sure you buy it!

CARL WAYNE tells GORDON COXHILL his innermost feelings about

THE MOVE TODAY!

MOVE (l to r): ROY WOOD, CARL WAYNE, BEN BEVAN and RICK PRICE.

• Why Carl may go solo and never form another group

"I STILL won't believe it until I'm on that plane. Even then, I'll probably end up in Birmingham." The speaker? Carl Wayne, former would-be revolutionary, now a mellowed man of 25, leader, vocalist and axis of the Move, a group whose thick-and-thins and up-and-downs would have forced a lesser man into a asylum many moons ago.

While eating eggs, chips and a double portion of grease, Carl was talking about the group's first ever trip to America, which should commence Monday. "It's been on the cards so many times," he said, "but we still haven't made it. But I've got a feeling this time it's going to materialise.

"We'll be there for exactly a month, playing colleges and places like the Filmore in New York. I'm really going to have a look around the place and make some contacts.

Free hand

"As yet, the Move haven't had a hit record in the States, so we are going over with a free hand, and can put over any image of ourselves we want. For the past two weeks we've been working hard on the act, and we'll be working hard on it right up until we leave."

But if the next few weeks are going to open new horizons for one of our most hard-working and consistently pleasing groups, they have no thoughts of cooling their activities in Britain. "When we come back from America," Carl continued, devouring a slice of bread in three bites, "we've got seven or eight weeks non-stop work to get through.

"Actually the scene here seems to be getting better all the time for us. With 'Curly' doing well, we've had six hits out of seven and we seem to be doing very well in the ballrooms still.

"Now we've got into the cabaret scene and we go down unbelievably well. I mean it! You know me; if we flopped I'd tell you. But, as far as I can see, there's no reason why the Move shouldn't go on being successful for a long time to come."

Carl seems to have been quoted a lot recently as saying he derives no satisfaction from the Move's music and that he'll quit when the time is right. He thought carefully when I asked him to explain.

"Obviously," he started, "I'll leave the Move one day. We all know it's got to end one day and, with the four of us being as hot-headed as we are, it's unlikely that we'll just fade away quietly. I know my ultimate ambitions lie a long way from the group and I'm sure Roy, Bev and Rick feel the same.

• Listening to American groups brings dissatisfaction

"As for the type of music the Move have become associated with in the past couple of years, it's made us very successful and given us a certain amount of money. But I can't honestly say it gives me any satisfaction.

"Don't get me wrong, I think we are very lucky to have a great songwriter like Roy Wood with us. He is the best fiction writer around at the moment and he writes stuff tailor made for us. I really love Roy and I'd kill anybody who laid a finger on him.

Better voice

"But the thing is, I've got a much better voice than our records would have you believe. I'm going to record a solo album in the near future, of songs written by David Morgan, a mate of mine from Birmingham. Itll be more the sort of material I can get my teeth into and Roy will probably produce it for me.

"Did you know we've formed our own production company? We'll almost certainly be producing the Casuals' next single. And one for a group called the Epics. As I was telling you last time, we've got into this commercial bag and it's impossible to get out of it now . . . in Britain anyway.

"But I'm listening to things like Blood, Sweat and Tears, and a really great American group, the Chicago Transit Authority. How can I fail to feel a bit frustrated?"

Second LP

For some time now, the Move have been threatening to unleash a second LP on an unsuspecting public. Yet the album is still an idea being turned over in Roy's mind. "I know it's about time we had another album out," agreed Carl, "but the next one is quite a way off being ready.

"You can hardly say we've flooded the market with records, can you? Seven singles and one LP in three years is a pretty meagre output, but I think it's paid dividends.

"Roy is the Move's songwriter, and we just have to wait until he's ready. There's no point in rushing him, in fact we've always taken our time about everything we've done.

"We kept people waiting for our first single for ages, and then when 'Nights Of Fear' was released, there was that much more interest. We didn't have an album out for almost two years after that, and when it came out, we got much bigger reviews than we would have done otherwise."

Somehow the chat got round to girlfriends and settling down. "Not for a long while yet," he said. "I've had a steady girl friend for quite a while. But that's over now. I'm too much of a roamer, physically and mentally. When Roy, Bev and Rick have got wives and their homes together, I guess I'll still be on my own.

"While I'm happy and contented, I can be the nicest guy about, but if I'm bored or annoyed, I'd prefer to get away from everybody for a while. I'm sure all of us have been influenced by Birmingham, which is really Plebsville as far as I'm concerned.

"The people are slower to accept new things, and that applies to the music as much as anything. Because we refused to leave Brum when we first made it, I'm sure it's rubbed off on us. If we'd been living in London for the past three years, I'm sure our music would have been very different."

While the Move seem to be stuck in a commercial groove — commercial seeming to mean a product appealing to the vast majority these days — remember that it has taken them three years and many experiments to discover their forte.

"We were among the first underground groups," Carl reminded me, "when we packed out the Marquee, playing American numbers that hadn't been heard over here.

Light shows

"We were the first British group to get really involved in light shows. then we dabbled in psychedelia and flower power. We started the rock revival and then looked into country music. All the time we were trying something new, but each new thing was dismissed. I'm sure what we're doing now is best for the three others, but in that sense, I'm the odd one out."

Walking back from the cafe to his office, I asked Carl if he would ever consider joining or forming another group after the Move.

"Never," he replied impulsively, and then thought about it. "Well, there isn't anybody in Britain I particularly want to play with, but there is a vague chance that I could meet people in America who think the same way I do, just like Graham Nash found.

"But I'd much rather twist the Move round a bit, not that there's much chance of that happening. And why should there be? I haven't got any right to expect the others to change everything just for me?"

So, for the time being at least, there is no move for the Move — for a change!

WHO'S WHERE

Week beginning September 12

ONE NIGHTERS

IRON BUTTERFLY: Sunderland Locarno (12), Birmingham Mother's (13).
BONZO DOGS: Middlesbrough Showboat (12 & 13).
FAT MATTRESS: Dunstable California (12).
MAX ROMEO: Alexandra Palace Hotel (12).
NICE: Wolverhampton Civic Hall (12), Rugby East Warwickshire College (13).
THUNDERCLAP NEWMAN: Norwich Gala (13).
LULU: Manchester Broadway Club (13).
FLEETWOOD MAC: Redcar Coatham Hotel (14).
HARMONY GRASS: Carlisle Cosmopolitan Club (14).
FAMILY: Royal Festival Hall (15).
DESMOND DEKKER: Purley Orchid (15).

CABARET

CLIFF RICHARD: Stockton Fiesta for one week starting 15th.

The PEDDLERS, who enter the chart this week at No 20, (l to r) ROY PHILIPS, TAB MARTIN and TREVOR MORAIS

Peddlers one of top sound groups

NEW to the charts

MANY, many show biz people — in addition to thousands of music-lovers — will be very pleased that the Peddlers have made the charts at long last. The highly professional trio is one of the most popular groups in the country and also one of the hardest-working.

For years, the Peddlers have been packing clubs all round Britain and hopes of their getting a hit single must have been growing a bit dim. Until their latest single "Birth" was released and things began to look brighter.

Formed about seven years ago, the Peddlers are bass and lead guitarist Tab Martin, organist, pianist, vibe player and flautist Roy Philips and drummer, saxist and vibe player Trevor Morais.

Roy and Tab used to play in Heinz's backing group and they added Trevor to their line-up when they decided to quit. Trevor holds the distinction of having played a solo in Coventry Cathedral at a students' service.

Tab recalled of those days: "Our aim when we were developing the group was to make three musicians sound like five and we achieved it without double-tracking."

I've seen the group many times, notably at the Cromwellian and the Pickwick clubs in London, and witnessed amazing sitting-in sessions with people like Eric Burdon and Zoot Money.

Without sounding too ecstatic, I'd nominate the Peddlers as one of the top five groups around for versatility and sound.

RICHARD GREEN

The Kinks
Shangri La
7N 17812
PYE

IS DUSTY THE SAME GIRL? WELL, ALMOST!

says GORDON COXHILL after telling her he doesn't like new disc!

DURING my recent three-day excursion to the south of France, the nicest thing that happened to me was my first encounter with Dusty Springfield.

Friendly, workmanlike, and more than willing to join in the fun after several gruelling hours filming in the sun, it was difficult to imagine how she had picked up a reputation as difficult, temperamental and liable to blow her top at the slightest provocation.

I met her again last week in the canteen at the Top Of The Pops studios, a far cry from the beach at Cannes. It took me a while to recognise Dusty, who was wearing rather unbecoming red wig.

She was sitting down having a bite to eat, flanked by a couple of girl singers, publicist Mike Gill and several BBC employees.

She was rushed, she didn't know the words of her latest single "Am I The Same Girl?" which she was due to sing to the waiting millions in half an hour and the queue of people waiting for interviews and photographs was growing every minute.

Taking my life into my hands, I sat down opposite Dusty and told her I didn't rate the record too highly. Agonised sighs from all sides but opposite. Dusty looked straight into my eyes. "All right, you don't have to like it."

"Where did you find the song?" I asked.

"It was No. 1 instrumental in the States for three months."

"Did you know there were going to be lyrics put to it?"

"No."

"So somebody came up with the idea that you record it?"

"No . . . I suggested that I record it. No. No. I lie. My bass player, Doug Reece suggested that I record it. Why don't you like it?"

"Because your voice isn't up front enough. It seems too subdued."

"No it isn't. I'm just singing quietly for a change. I didn't produce the record. As far as I'm concerned, I'm there, but I'm glad you find yourself listening to it. I recorded the song simply because I like it.

"I'm glad that it is different from what I have been recording recently but I don't set out to change any pattern when I'm looking for a new single. I take each song on its own merits and forget everything that's gone in the past."

On Monday, Dusty flies to Philadelphia where she will spend some two to three weeks recording an LP, and appearing on a number of TV shows.

She has just returned from a tour of Swedish folk parks which she wasn't too mad about because she doesn't like singing in the open air. Dusty's latest BBC-1 TV series started last Tuesday, and she is patiently waiting for public reaction.

"There was nobody in the studios when I filmed the series," she told me, "except the audience, thank God. I'd like the next series to be shot without an audience because you have much more scope.

"There is a limit to what you can do in a studio, but outside, there are endless possibilities."

I asked Dusty if she could see things coming up which she hadn't done before — "Only my chicken soup" — or whether it was a case of going back over the same ground but improving all the time.

"Thanks for the compliment," she smiled, "but I just take it as it comes. I was going to do another Talk Of The Town season this year, but that's been postponed. You don't earn any money at the Talk, but it's a prestige thing.

"It does give you an opportunity to perform well and please people, but you've got to be practical. I did feel sorry that a lot of kids had already booked but I will be doing another season in the not too distant future."

Dusty went on to tell me that she still hasn't found her forte on record. She is still looking for new things to do, and is in two minds as to whether she is a ballad or beat singer.

"I've got myself into two very different scenes," she said. "My only condition for recording a song is that I like it, and it just happens that I like ballads and up-tempo songs like 'Preacher Man.' I suppose the younger people would prefer that I sang more beat songs, but I've found that ballads always sell more.

"My personal preference is for the beatier numbers," she added hesitantly, "but nobody can afford to stick to only one type of song."

I asked Dusty if she ever thought she was leaving something behind as her career progressed.

"I can't ever go back, so people just have to accept me as I am or forget it. But I agree, as I get older I forget something but at the same time, I discover new things.

DUSTY in new look wig she wore on last week's "Top Of The Pops."

"What you lose on the round-abouts etcetera etcetera. But as far as losing any of the excitement goes, I don't think that way at all. Doing something new and better is exciting in itself."

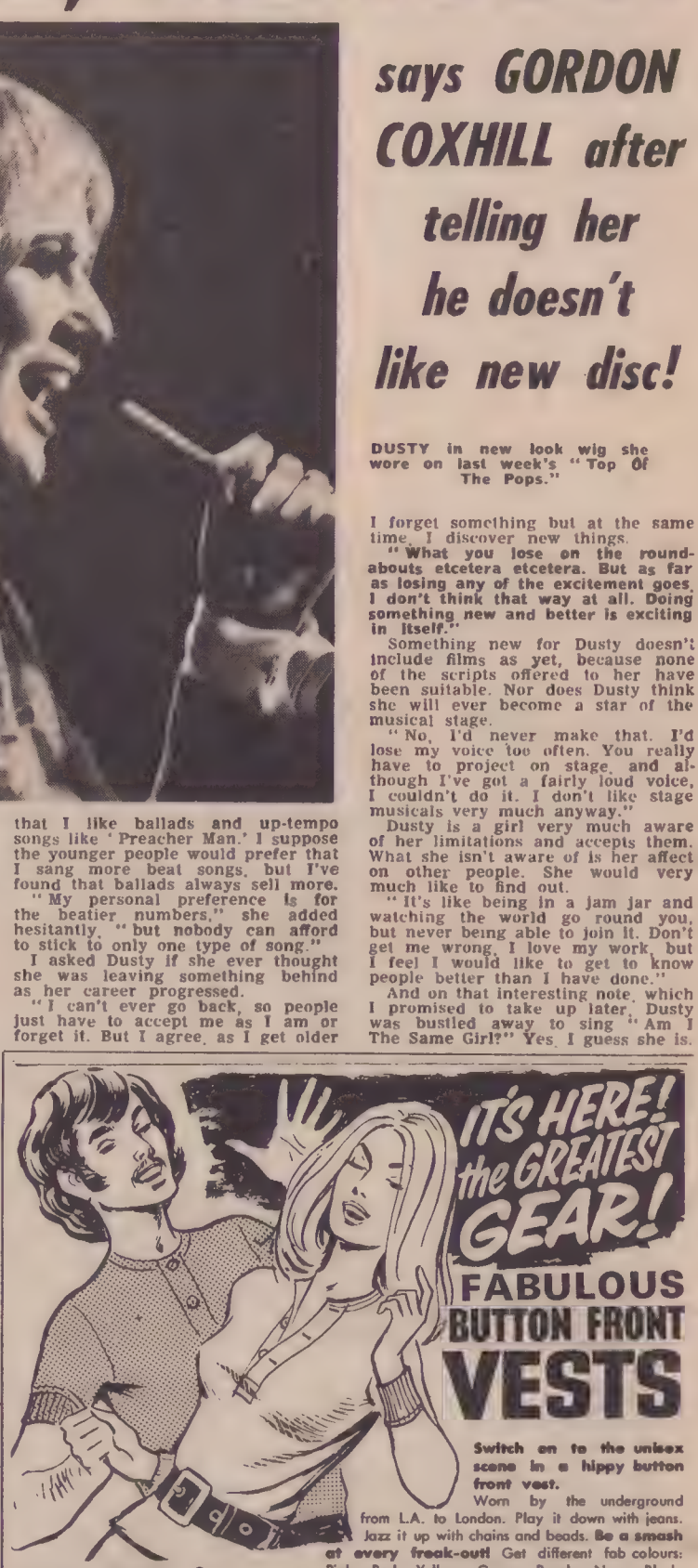
Something new for Dusty doesn't include films as yet, because none of the scripts offered to her have been suitable. Nor does Dusty think she will ever become a star of the musical stage.

"No, I'd never make that. I'd lose my voice too often. You really have to project on stage, and although I've got a fairly loud voice, I couldn't do it. I don't like stage musicals very much anyway."

Dusty is a girl very much aware of her limitations and accepts them. What she isn't aware of is her affect on other people. She would very much like to find out.

"It's like being in a jam jar and watching the world go round you, but never being able to join it. Don't get me wrong, I love my work, but I feel I would like to get to know people better than I have done."

And on that interesting note, which I promised to take up later, Dusty was bustled away to sing "Am I The Same Girl?" Yes, I guess she is.



IT'S HERE! the GREATEST GEAR!

FABULOUS BUTTON FRONT VESTS

Switch on to the unisex scene in a hippy button front vest. Worn by the underground from L.A. to London. Play it down with jeans. Jazz it up with chains and beads. **Be a smash at every freak-out!** Get different fab colours: Pink, Red, Yellow, Green, Purple, Navy, Black, White. (Give alternative choices). Long or short sleeves and Small, Medium or Large. Fantastic value at these prices: **Long sleeved, only 22/11; short sleeved, only 16/11,** plus p.&p. 2/1. And the wild, wide, big buckled belt is yours for a mere £1, plus 1/3 post. 2 or more items, p&p. 3/-.

LONG SLEEVES 22/11 p. & p. 2/1

SHORT SLEEVES 16/11 p. & p 2/1

GREDC ENTERPRISES

Money back if you don't agree it's the coolest gear since skin! **Send Now.** Sent by return.

(Dept. NM8)
49/53 Kensington High St., London, W.8

Sandie Shaw
Heaven Knows I'm Missing Him Now
7N 17821
PYE

ONLY 10/- DOWN for 4 LPs

(Easy terms, balance 10/- weekly.) The 4 LPs, fresh from the makers, are posted to you anywhere in Great Britain. Send 10/- crossed P.O. with a list of LPs and SAE. PRINT home address, christian names, surname (Mr./Mrs./Miss) and your age.

Any popular LP, including BEATLES, DYLAN, LED ZEPPELIN, CREAM, SUPREMES, BEACH BOYS, MOODY BLUES, BLIND FAITH

ALL STEREO LPs (unless Mono essential)

THE G. A. LONG PLAY CENTRE

(DEPT. AOC), 42-44 GT. CAMBRIDGE ROAD, LONDON, N.17

CUT PRICE *cash offer 9% discount*

9% discount for 3 LPs or over, 7½% for 2, 6% for one, postage extra. Any popular LP, see above. No deletions, no surplus stocks, only the best LPs. Send list of LPs required and a deposit of 30/- each (by crossed P.O.). Then on receipt of our invoice, send the balance. Mail order only.

NOT that it comes as a surprise to anyone, but Cliff and Hank's "Throw Down A Line" bows in at No. 30 in the Chart this week after only a few days of being in the shops.

I'VE USED MY 'LINE' VOICE BEFORE—CLIFF TELLS NME

After years and years of having hit records, you'd think Cliff and his former Shadow would have gotten just that tiny bit blase about the whole thing. Not a bit of it.

Down at Lime Grove, last Thursday, the home of Top Of The Pops, you'd have been hard put to find two more excited and harder-working people than they; watching the other acts, Hank engrossed in conversation with Peter Frampton, worrying about different shots, and still finding time for an interview minutes before they were due in the studio for the live broadcast.

"Don't start peeling," Cliff pleaded of his newly acquired sun tan, a present from Portugal where he went to "recover" from a Crusader camp on Herm, one of the smallest of the Channel Islands. "I'm told a good rub with vinegar will stop it peeling," he said, "but I couldn't go near anybody for days afterwards."

The most obvious thing about "Throw Down A Line," which was written by Hank, who plays some very excellent guitar on the record, thus justifying his joint credit, is the change from simple, happy tunes like "Congratulations," "Good Times" and "Big Ship." Some reviewers have made out that his voice has changed too.

"First and foremost," Cliff began, trying to look both at me and the photographers who had gathered like bees round the proverbial honeypot, "there is no change in style vocally. If you listen to vintage records like 'Don't Stop Me Now,' an album I made some time ago, I use the same kind of voice.

Freaky

"I saw one of the papers said I had found myself a freaky voice. That was my introduction back into England, I read it on the plane. It was quite a laugh to read that, because no one can change their style so drastically overnight. I have sung this kind of stuff before but it hasn't been heard by the masses because it's been on an obscure LP.

"The overall sound is heavier than things I have done recently, and lyrically it is very different. But there again, it's not that big a change from something like 'The Day I Met Marie,' although the two songs are about two very different things."

I told Cliff I could see "Line" becoming his own favourite single after "Marie," and I'm glad to say he has already made up his mind that it is.

"Actually," Cliff continued, "Hank wasn't too keen on the song just after he finished it, and a group who recorded it weren't satisfied with their version. I'm pleased about that, because I like the song very much. Hank and I are going to do an album together, and this single is really to see how we fit in . . . a test run really."

In the last two months, Cliff has been filming in Israel, the camp in Herm, and then a holiday at his Portuguese villa. As soon as he returned home, there was a message telling him to get a suit pressed as he was on Top Of The Pops the following day.

"After twelve years, I guess you can take that in your stride," I asked.

"Eleven years, don't rush me," he laughed. "Yes, we've got used to the last minute calls, and rapidity of it all. Mind you, if I was told I had a show to do tomorrow and I was dancing in four numbers, well I just couldn't do it. I wouldn't do it. But in a show like Top Of The Pops, where I'm only doing one song, all I have to worry about is remembering the lyrics.

"It's funny, when I do forget lyrics, it's not usually new songs, but things like 'Livin' Doll.' I guess it's because I've sung it so many times, I don't bother to read the words, and then my mind goes blank."

Cliff will be teaming up with a new-look Shadows for a three week tour of Japan next month, and again in November when Cliff plays an eight-day British concert tour. Hank, Brian Bennett and John Rostill will be joined by organist Alan Hawkshaw, and Brian will also conduct the large orchestra who will accompany Cliff for part of his act.

Cliff and the Shadows have been very popular in Japan for quite a while, but the singer finds it difficult to understand why. "I suppose it could be because we got in right at the beginning, and the Japanese were very rock and roll conscious. What you've got to remember is that they don't understand lyrics too well, and to them it's just a sound. So providing the melody is strong and simple, you're in with a chance."

The Cliff-Hank partnership will be spreading to the TV screens in the new year, when, with Una Stubbs of "Till Death Do Us Part" fame, they start filming a 13 part series of half-hour shows for BBC 1.

A demand for more pictures meant that Cliff leaped away to a far corner of the room, and I collared Hank for a few moments to ask him how it felt to have an assured big hit again.

"Oh, it's great. It must be two . . . two and a half years since I was last in the charts. And with a bit of luck I'll have two in together. My own single 'Sacha' has only just missed getting into the fifty for the past four weeks. It's selling well, but it's very difficult to get the right plugs for it.

Still has hope

"So many producers refuse to play instrumentals. I don't know why, maybe they think it slows a programme down. But I haven't given up hope. Roger Greenaway, who wrote the number, with Jerry Lordan, is working very hard plugging the record, and providing we can get a few more plays, I'm sure it will creep in somewhere."

Hank has completed an instrumental album for release in a few weeks, and is spending his time writing songs. Songs like "When You Walk Away" which looks like providing the talented Virgil Brothers with their first hit. Incidentally, the Virgils are managed by ex-Shadow Bruce Welch and Peter Gormley who not only guided the careers of the Shads, but also Cliff, Frank Ifield and John Rowles.

Before the couple fled for the studio, and I asked Cliff if we could expect more philosophy on record from him. "I usually talk about it rather than sing about it," he said, looking back over his shoulder as he walked out of the door, "but if I can find a good song which says something, so much the better."

GORDON COXHILL

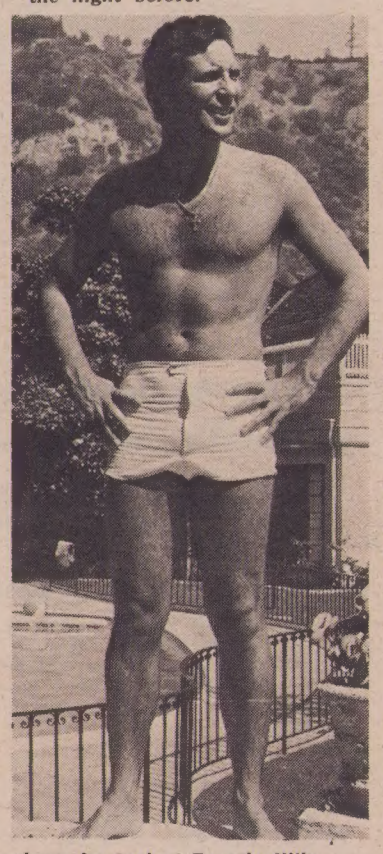
TOM COOL ABOUT ELVIS

reports ANN MOSES

TOM JONES, who will be in Hollywood for three more weeks taping the first six shows of his TV season, held a small press conference last week.

After waiting a half hour while Tom was being fitted for a costume, he entered the conference room wearing his usual skin-tight jeans, tee-shirt and a pair of sunglasses.

When one over-enthusiastic woman "reporter" in her 40's asked Tom to take off his sunglasses "because his eyes were the sexiest thing about him," he obliged saying his eyes were all red since he'd been to see Elvis in Las Vegas the night before.



I eagerly inquired how he liked El's show and his answer came in an I-couldn't-care-less tone: "It was good, if you like Elvis. He gives you Elvis." And then he added: "It took me back to my youth, when I was a Elvis fan."

Tom told the assemblage in answer to their questions:

That he usually has two security guards with him wherever he goes now and on his next trip to America he will be importing his own.

That he is enjoying his work here because when he goes home (to his wife and son who are renting a house in Beverly Hills) he can relax around the pool.

That he is doing the first six shows from America to get guest stars he couldn't get in England — namely **Sammy Davis, Johnny Cash, Blood, Sweat and Tears, Tony Bennett, Anthony Newley.**

Beatles: 'sad'

That he feels the **Beatles** scene is a very sad one — "It's terrible. I don't think one man can change the world with his ideas."

That he'd like to buy a house in California.

That Aretha Franklin is his favourite recording artist.

That the hardest thing he's ever done was his first tour of America on a **Dick Clark** caravan trek when he was then unknown here. He did 36 nights non-stop and said it was "murder."

That he spends his leisure time watching TV and listening to records of mainly coloured artists.

That he hopes to record in Los Angeles "because the rhythm sections are better here than in England. I want to add the brass at home, but do the rhythm sections here."

ELVIS (left) and TOM JONES who relaxes by pool at Beverly Hills home.

Listen for Dusty's new single

"Am I the Same Girl"
BF1811

There's no doubt about it!

Pssst! Remember "Dusty in Memphis" SBL7889 a great LP by you-know-who

PHILIPS

BEE GEES CENSORED BARRY COLIN in an effort to stop any more Bee Gee feuding

By RICHARD GREEN

AS soon as the door was bolted behind me when I was ushered into Robert Stigwood's splendid Mayfair office I knew something was up. And it was. A meeting with Barry Gibb had just ended and several top secret plans had been talked about.

Barry told me about some of them but the frown that immediately creased Mr. Stigwood's brow and the admonishing look meant only one thing — "keep shtum!"

Of course, we discussed Colin's departure, but what Barry thinks and what Barry is allowed to say are two different things. But of the situation now that there is only Barry and Maurice, he told me: "Our records are happier, we're happier because we're two brothers working together.

"The only way to continue as the Bee Gees is to continue as two people. A lot of songs on our albums haven't had a drummer at all. That's no reflection on Colin, they just haven't needed a drummer.

On stage again

"Something personal appearance-wise will be happening in the near future. I want to go on the stage again and see the kids, it's been too long for me. If people like the Bee Gees they'll come and see us for what we are.

"I've no argument with any ex-members of the group whatsoever."

The Bee Gees have just completed a tribute to Phil Spector album and Barry, looking his usual immaculate self and bearing more than a passing resemblance to TV's Jason King character, revealed: "I've positively captured the sound, which hasn't been captured before.

"I just used a lot of Negro girl singers and double tracked the voices a lot of times. I think I've found the secret, Maurice and I have found it, of where the sound comes from. The whole studio was in an uproar when it finished because it's not that studio.

"All the studios have got eight-track and sixteen-track machines. That's what you get by experimenting with machines. The album's called 'I Lay Down And Die.' We've got to mix it in mono and stereo and it'll be out for Christmas, about November. First, there's Best of Bee Gees in October."

As "Don't Forget To Remember" climbs to No. 3 in the NME chart the inevitable comparison with Jim Reeves crops up, but Barry doesn't evade the issue. He commented: "That's not a trick, because I've admired Jim Reeves for years. It's a tribute to Jim Reeves. The music I'm writing now apart from the Negro things is country and western.

"Nobody realised 'Massachusetts' was a country and western songs. My writing is changing all the time. There are a lot of tributes on our new album, to the Beatles, Jim Reeves, Johnny Cash.

"You can call them imitations, but they're not, it's just how much we like the artists. Every track we put down has to be considered as a single."

On the success of the single, Barry explained: "'To Love Somebody' was a flop and it has been recorded two hundred times. We've had flops before and followed with hits. 'Jumbo' was a complete flop and that was followed by a hit. We just release a single that we feel is commercial."

Films are occupying much of Barry's time and with the completion of "Cucumber Castle" his thoughts are turning to bigger things.

"We have got to have twenty or thirty screen tests in Los Angeles," he said with a smile. "You always have to do them because if your nose isn't the right shape, they'll throw you out. They have to decide what part you're going to play, you can't decide to be a hero.

"It's a far bigger rat race, dog eat dog. Especially in Los Angeles you have to keep looking round to see if there's a knife coming!"

He added: "I'd like to do a musical film and I would like to do drama, but I feel I need a lot more experience and you can only get that by doing what you know first."

As I left, feeling slightly relieved, Barry's attractive girl friend Linda Gray was sitting talking to one of the huge staff. She was pleased that she's passed her driving test first time and got a mini.

Barnaby, the huge Pyrannean Mountain Dog, isn't so happy, though.

"He can get in the mini but he's upset because he has to cramp up. In the Bentley he sits there like a lord," Linda laughed.

Down from five to two BEE GEES BARRY (left) and MAURICE GIBB pictured in their dressing room prior to last week's "Top Of The Pops."

From YOU to US

Songwriters have never been better

THE fan of today can sleep easy knowing that he has the greatest writers ever to live writing for him. Two or three years ago only Lennon and McCartney were household names, but today we have the greatest pair of writers since them . . . Mick Jagger and Keith Richard.

Bob Dylan is another great writer. Some older folks may say Beethoven and Schubert were greater, but could they attract 200,000 fans from all over the world?

LP TOKEN WINNER

Jimi Hendrix is a legend with his guitar, but he also writes all his own singles and album tracks. Listen to Jethro Tull's "Stand Up" album and you will soon realise that Ian Anderson could become another internationally famous writer. The list is almost endless, and it's nice to know there's nothing for us pop fans to lose any sleep over. — **ALAN PASSEY, Clowne, Nr Chesterfield, Derbyshire.**

PLEA FOR PEACE

200,000 hairy fans,
With tents, baked beans and frying pans,
To Isle of Wight began to flow,
To hear the music they loved so.
The organisers cried aloud,
They really are a lovely crowd,
And everybody seemed amazed,
To see how well that crowd behaved.
A peaceful lot with time to spare,
I'm sure there is a moral there,
The middle-aged it seems to me,
Need a bit of sympathy.
The old folk rushing at such speed,
Have only time for work and feed,
Yet fights and quarrels you're sure to find,
In men and women of this kind,
So come on all you older types,
Put away your tools and pipes,
Let your hair down — you may find,
A new face appearing on mankind.

—RICHARD J. FREEMAN, School House, High Street, Nutfield, Redhill, Surrey, who wins this week's LP Pop Poem award.

I couldn't believe my eyes when I saw Dusty Springfield on "Top Of The Pops" last week singing "Am I The Same Girl." The answer is a big NO! Dusty, you've no idea how ridiculous you looked in those old rags and wig. I'm sorry to say it's the worst appearance and record I've seen and heard. Get back to the Dusty your fans want. — **Mr R. NEWALL, Burnbank, Hamilton, Lanarkshire, Scotland.**

I WOULD LIKE to congratulate Mama Cass on reaching the charts with "It's Getting Better." But I feel she has been helped considerably by the fact that this song was first heard a few months ago when it was recorded by Paul Jones. His is by far the better version and had it had the plugs afforded to Mama Cass it would have been a smash hit some time ago. — **Miss JULIA SIMMONDS, Chotham, Woking, Surrey.**

WOULD YOU LIKE a little competition? Here we go then . . . Question: Who comes up with a record that sounds remarkably like "Get Back?" Who sounds like Stones, Small Faces and Peter Frampton? Who has made the chart with sounds we've heard before? Who, in spite of all this, is called a supergroup? Answer: Humble Pie. — **Miss Friederike Propper, Hoschegrund 42, Germany.**

I WAS SHATTERED to read in the NME that the first six editions of the Tom Jones show are not to be seen in Britain. I am delighted that Tom's great talent has been appreciated by Americans but, on the other hand, I feel that we in this country should at least be allowed to see all his shows. — **Mrs JUNE TUCKER, Cheshunt, Waltham Cross, Herts.**

AM I THE only person who buys Madeline Bell records? I am absolutely amazed that she has never had a hit record. I think she is tremendous and should be given a TV show so that people can realise just what they're missing. — **JUNE LARSEN, Feltham, Middx.**

AFTER WATCHING glimpses of the Rolling Stones Hyde Park concert on TV I am stunned at the sickening display the group gave. To top Jagger's convulsions there was a couldn't care less sound of music which emanated from the other Stones. I thought it an insult to the intelligence of the younger generation. — **IAN F. FENDLE, Liverpool.**

PERHAPS I am naive, but I think it is terrible that "progressive" and folk musicians are forced to put money before their love (so called), of music. The latest example of this is Bob Dylan's appearance on the Isle of Wight where he is reputed to have earned £35,000 for his performance. This high cost is ridiculous as the entrance fees alone prohibits many of Dylan's real fans from attending. Is Dylan now in the business purely for what he can get out of it? — **PETER J. CAPEL, Harborne, Birmingham.**

WHY DOESN'T every record shop carry samples of all new releases? When I read in the NME that the Locomotive have a new release I obviously want to hear it, but not all the record shops stock it. The only way it is possible for me to hear it is to order it from the shop and then I end up having to buy it whether I like it or not. — **ESZWEDOWSKI, Ealing, London, W13.**

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

YESTERDAY I heard ex-Caroline dj Martin Kane on Radio One Club. Is he going to follow the long line of shore-based radio djs to lose their personality to the BBC? Johnnie Walker and Guy Blackmoor — two Caroline men — have lost their effervescence and drive since they joined the corporation. You don't believe me? Well, just dig out some of those old recordings of the pirates. — **PAUL CADIN, Eltham, London.**

AFTER ten minutes excitement on the Monkee's TV show, thanks solely to Jerry Lee Lewis, Fats Domino, and Little Richard (out of 55 minutes) can't the BBC give us the fantastic hour of Elvis Presley. After watching the Monkees perform nothing could be worse than them. — **KEITH CAMPBELL, Canton, Cardiff.**

ANITA HARRIS makes me sick. As soon as anyone gets a good song, for example Mama Cass' "Dream A Little Dream" and Bobbie Gentry's latest "I'll Never Fall In Love Again" she immediately does her own version. Why can't she find her own songs? — **LYNNE JOHNSTON, Alderley Edge, Cheshire.**

JACK WANTS AN ISLAND

JACK BRUCE, at 25, may be living on his own island off the west coast of Scotland. He took the opportunity of having a look at Sanda, off the mainland of Argyllshire, which is up for sale at £35,000, with two smaller islands, a farmhouse, and 300 sheep thrown in.

He was up there filming with a documentary team, headed by Tony Palmer, who are making Jack's life story in Glasgow, where Jack was born, and further afield. It is in colour and will be shown on BBC-1 when it goes over to colour in November.

It will show Jack when he was a student at the Royal Scottish Academy of Music, where he studied cello, an instrument he plays on his LP "Songs Of A Tailor," as well as his bass guitar, piano, and organ.

On Sanda, Jack will become a neighbour of Paul McCartney, who has a farmhouse in the hills near Campbeltown, some 12 miles from Sanda. — A. S. MARTIN.

ROYAL
HIGH ROAD
TOTTENHAM
Telephone 808 4179
RESIDENT D.J.
TONY SANDERSON

MECCA DANCING
TONIGHT · From the U.S.A.
The Original Drifters
7·30–11·30 10/-
FRIDAY 19th. SEPTEMBER · From the U.S.A.
MAX ROMEO
7·30–11·30 10/-
Friday 26th. September · From the U.S.A.
7·30–11·30 10/-
Robert Parker (Bare Footing)

LONDON, ROYAL ALBERT HALL
FRIDAY, 19th SEPT., at 8 p.m.
ONLY U.K. APPEARANCE OF THE WORLD'S KING OF SOUL, THE WICKET
★ WILSON PICKETT ★
WITH HIS ALL-AMERICAN BAND
Also Aretha Franklin's Sister ★ IRMA FRANKLIN ★
Radio One's Top Raver EMPEROR ROSKO
Plus Ben E. King's Backing Group
THE GLOBE SHOW
Plus many more personalities
Tickets now available from: Royal Albert Hall Box Office. Telephone 589 8212, 30/-, 25/-, 21/-, 17/6, 10/6, 5/-. Also through all leading agents, Keith Prowse, etc.

Caribbean Music Festival
"IN REGGAE TIME"
EMPIRE POOL, WEMBLEY
SUNDAY, 21st SEPTEMBER, 1969
6 p.m. - 10.30 p.m.
STAR APPEARANCES BY ★
JOHNNY NASH
DESMOND DEKKER
JACKIE EDWARDS
JIMMY JAMES · MAX ROMEO
COUNT PRINCE MILLER · TONY TRIBE
JIMMY CLIFFE · ROOT & JENNY JACKSON
BLACK VELVET · DEREK MORGAN
MOHAWKS · PAT KELLY · SKATALITES
Compered by (Mr. B.B.C. himself) DWIGHT WHYLIE
Doors open at 5 o'clock. Festival starts at 6 o'clock
Licensed Bars - Restaurants - Fun Stalls - Cafeteria - Snacks - Record Stalls
Underground to Wembley Park or appropriate Buses
TICKETS 10/-, 16/-, 20/-, 24/-, 30/-
Tickets in advance purchased from: THE BOX OFFICE, EMPIRE POOL, WEMBLEY
RECORDS & MUSIC, 52 Stoke Newington Rd., N.16; AERO ELECTRICS, 108 Acton Lane, N.W.10
HARRINGAY RECORDS LTD., 73 Grand Parade, N.4; DEREK'S RECORDS, 5 Turnpike Lane, N.8
PADDINGTON TRANSPORT, 6 Great Western Road, W.9
JOE'S RECORD SHOP, 93 Granville Arcade, Atlantic Road, S.W.9
HARVEY'S, 276 Green Street, Forest Gate, E.7
Send stamped, addressed envelope and P.O. to:—
CLAYMAN AGENCY LTD., 7-8 Aldgate High Street, E.C.3
NAME.....
ADDRESS.....
P.O. enclosed £ s. d.

JOE LOSS LTD
AMBASSADORS ★ GAYLORDS
BANDS • CABARET • GROUPS 01-580 1212/3
MORLEY HOUSE, REGENT ST., LONDON, W.1 2323/4

STAPLETON-LIPTON ARTISTES & MUSIC LTD.
Bands • Orchestras Cabaret Artistes • MAYfair 5036

RAY McVAY & HIS BAND OF THE DAY
BRITAIN'S MOST POPULAR BAND
PERSONAL MANAGER: MAUREEN MORRIS. 01-734 2488

NEW SINGLE RELEASED BY
ADGE CUTLER & THE WURZELS
"FERRY TO GLASTONBURY"
SOLE REPRESENTATION: JOHN MILES, MERITON ST., BRISTOL, 2 TEL. 73377

RADIO LUXEMBOURG
FULL PROGRAMMES 208 METRES

SUNDAY
7.00 David Christian. 10.00 Jimmy Savile. 11.00 Sound Survey. 1.00 Kid Jensen.
MONDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 Bob Stewart.
TUESDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 David Christian.
WEDNESDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 David Christian.
THURSDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.30 Kid Jensen.
FRIDAY
7.30 Tony Prince. 9.00 Kid Jensen. 10.30 Paul Burnett. 12.00 Bob Stewart.
SATURDAY
7.30 Tony Prince. 9.30 Bob Stewart. 12.00 David Christian.
★
NEWS ON THE HOUR THROUGH EVERY EVENING. Close-down 3.00 a.m.

RECORDS FOR SALE 1/- per word

ALL RECORDS. New Beatles L.P. Abbey Road, 37/5d. Blind Faith L.P. 37/6d. Nice L.P. 38/6d. Je T'Aime — 9/6d. Wet Dream — 9/6. No postal charge. — Bailey's Records, 12 Bull Ring Centre, Birmingham 5.

A1 RECORD SERVICE. Any single free with 2 L.P.s — Blind Faith 37/6d. Jethro Tull. Stand Up 37/5d. Blodwyn Pig. 37/6d. Elvis in Memphis 37/6d. Wet Dream 9/6d. All others available. No postage charges. C. R. C. Ltd., 9 Albion Street, Broadstairs, Kent.

BAILEY'S RECORDS. New Rolling Stones—Through the Past Darkly—Sensational long player 37s. 6d. Mono or Stereo. No postal charge. — 12 Bull Ring Centre, Birmingham, 5.

COLLECTORS' SOUL, R & B Magazine. Temptations/Showstoppers etc. Rare deletions reviewed, discotheque news 2/6d. P.O. or cheque to 29 Westfield Road, Brockworth, Glos.

COLLECTORS WANTS Service. Let us search for all those hard to find discs you need to complete your collection. — Send S.A.E. to Disc Deletions, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

EX-TOP TWENTY records from 1s. 6d. each. All top stars. — Send s.a.e. for lists. 280 Barking Road, Plaistow, London, E.13.

FREE LIST — L.P.s and 45s — Many recent releases. S.A.E. to Tomlinson's (Sales), Queen's Road, Belgrton, Sheffield. S19 6AW.

FREE LISTS. Unclaimed oldies. Box. Send S.a.e., 12 Winckley St., London, E.2.

GUARANTEED USED L.Ps. Catalogue 1s. — Cob Records (Catalogues), Portmadoc, Caernarvonshire.

MANY RARE Tamla Motown and Atlantic. — S.A.E. Soul Time Sales, Chadwell Arms, Chadwell Heath, Romford, Essex.

OLDIES SALE. — S.A.E. list. G. Wall, 80 Robinson Road, London, S.W.17.

RECORD BAZAAR. 50,000 from 2s. — Write for lists. — 1142/6 Argyle Street, Glasgow.

SEND 1/- plus large s.a.e. for list of past U.S.A. imported 45's. Many rare deletions included. R & B, R & R, etc. — Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

SINGLES. Used, deleted. No lists. Send requirements, S.A.E. De Carle Music, 19 Briercliffe Road, Burnley, Lancs.

UNUSED DELETED singles from 1s., E.P.s, 4s. 6d., Juke Box records 2s. 8d. Large S.A.E. for lists. — Carn, 52 St. Martin's View, Leeds, Yorks.

1956-1969 past Hits for sale. Thousands of rare deletions available, both 45s and LPs. Send 1/- and large s.a.e. to: Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

RECORDS WANTED 1/- per word

ALL YOUR unwanted 45s, LPs bought. Any quantity. Send for cash by return to: Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

ALL L.P.s bought for cash. Top prices. Send now for cash by return. — Tony's Store, 125 Oak Road, Luton, Beds.

ANY UNWANTED L.Ps bought/exchanged for new.—S.a.e. Cob Records (Purchases), Portmadoc, Caernarvonshire.

ANNOUNCEMENTS 1/- per word

KODAK INSTAMATIC CAMERA LOST on Barnet Line Underground, Saturday August 16. Desperately needed. Reward for recovery. Box No. 2738.

WANTED 1/- per word

OLD N.M.E. Weeklies, Annuals wanted 1956/1963. — John Munro, 01 653 6433. evenings.

LADIES, TOO!
Everybody can increase their height, no matter what their age, by inches.
Introducing the "Bergen Method," based on a Swiss scientific method. Spend a few minutes a day and in a couple of weeks you will be amazed at your increase in height. Money refund guaranteed. Fully illustrated step-by-step instructions. Only 20/-. Airmail 30/-. Rushed to you in plain cover
M.O. PHYSICAL CULTURE BUREAU
(Dept. EH60), 30 Baker St., London, W1M 2DS

CAM RECORDS LTD.
NO MORE FRUSTRATING DELAYS
DEMO DISCS MASTERS
MUSICAL ARRANGEMENTS
Tel. 051-236 8200
Ring any time and talk over your sound problems with the only professionals (ex-ITV) to site a major recording studio outside London. We can accommodate really urgent orders almost immediately. For FREE Brochure contact:
CAM RECORDS LTD., STUDIO 28
34 MOORFIELDS, LIVERPOOL, 2

OH BOY it's valentine WITH COLOUR

OH BOY!
32 PAGES OF REAL-LIFE LOVING!
PLUS FREE
16 PAGE DATING BOOK INSIDE
TEENAGE MARRIAGE- Young brides tell their stories
WHEN DID YOU LAST SEE YOUR HOLIDAY BOYFRIEND ?
8d
FREE
16-Page Booklet
telling you all about blokes, their moods, their mates, and what scares them about birds . . . all from a boy's eye view.
PLUS:
When Did You Last See Your Holiday Boyfriend?
How Steve Ellis Pulls in the Birds
Teenage Marriage — Young Brides Tell Their Stories
Are Latin Lovers a Let-down?
and more fashion, fun and fiction in . . . new . . . different
valentine

The NEW MUSICAL EXPRESS
CLASSIFIED ADVERTISEMENT RATES

Please allow 2 extra words if Box No. is required and add 3/- for Service charge
All trade announcements 2/6 per word
Heavy block capitals after first two words are charged at double rate. All classified advertisements must be prepaid and sent to:—
CLASSIFIED ADVT. DEPT.
The New Musical Express
112 Strand, London, W.C.2
01-240 2266 (5 lines)

FOR SALE 1/- per word

AMERICAN STYLED Sloppsweaters. S.a.e. fantastic new illustrated brochure. 200 designs, immediate delivery. Canadian Sloppshirt (NME), 88 Park Lane, Croydon, Surrey.

BARE WALLS? Cure your blues by sending for our illustrated catalogue listing over 300 different way-out posters. Send 1/6d (stamps) to: Cauldron Promotions, 31 Mill Lane, London N.W.6.

POSTER BARGAINS. San Francisco "event" posters in colour, 14in x 22in. Country Joe and the Fish, Jefferson, Grateful Dead, etc. 6 FOR ONLY 10/-. — Grandflair Ltd., 26 Cloth Market, Newcastle upon Tyne, 1.

THOUSANDS OF POSTERS FOR SALE—but first, get the full illustrated catalogue. 20 pages plus colour. Send 1/6d. or call at The Poster Shop (Dept. M.), 7 New College Parade, Finchley Road, London, N.W.3.

UNIQUE OPPORTUNITY to purchase Limited Company with an attractive go-ahead name for those engaged in the world of popular music. **TOP TUNES LTD.** Issued share capital £3,000. No stock or assets. Offers invited. — Details from R. J. Hales of F. Hales & Sons, Limited, 279 Chester Road, Castle Bromwich, Birmingham, 36. 021-747 2833/6670.

TUITION 1/6 per word

A BALLAD Singing Career. Metro School of Singing. London's No. 1 Pop Ballad school trains you for success on records, T.V. Radio and Clubs. Professional work assured for all fully trained students. For voice test to assess your potential. Tel: 748 9228.

ABOUT LONDON SCHOOL of **MODERN SINGING.** Learn Pop, Cabaret Recording. Reductions for full-time foreign students. — Telephone 01-578 1956.

ACKNOWLEDGED as the best the Ivor Mairants postal courses for plectrum and finger-style guitar. — Particulars, Ivor Mairants Musicentre, 56 Rathbone Place, London, W1P 1AB.

ALL STYLES POP SINGING, personal tuition now available in LONDON and BIRMINGHAM. Also postal tuition. Beginners encouraged. —MAURICE BURMAN SCHOOL, 30 Baker St., London, WIM. 2DS. Phone 01-363 0466.

GUITAR TUITION. All styles. — Watford Studios. Garston 73659.

BANDS 1/- per word

A.1. BANDS. — 876 4542.
A.1 ENTERTAINMENTS. Groups. Discotheques. — 01-965 2826/2991.
DISCOTHEQUES, Bands, Groups. — 01-361 9385.
HOWARD BAKER and Band. Cabaret. Anywhere. — 69 Glenwood Gardens, Ilford. 01-550 4043.
LOU PREAGER PRESENTATIONS, Bands. Cabaret.—69 Glenwood Gardens, Ilford. 01-550 4043.

RECORDING 1/- per word

EDEN STUDIOS. Top quality recording, fast tape to disc service, sensible rates. 11 Eden Street, Kingston, Surrey. 01 546 5577.

ENGAGEMENTS WANTED 9d per word

A.1. ACCORDIONIST. — 876 4542.
A.1. PIANIST. — 876 4542.

VOCALIST WANTED 1/- per word

ANY GOOD Vocalists.—Norton York Agency. See "Groups Wanted."

Employment Agency Licences

ULTIMATE AGENCY And Management Limited intend to apply to the Borough of Kensington and Chelsea for a licence to carry on an Employment Agency for all persons in the entertainment industry at No. 42 Sloane Street, London, S.W.1. such Agency to be known as Ultimate Agency and Management Limited. The Directors of the Company are Donal Barry Hughes known as Donal Barry Hughes, Aaron Victor known as Aaron Victor. All objections and the grounds therefor, must be submitted in writing to Medical Officer of Health, Health and Welfare Department, 25a Kensington Square, W.8. within 14 days from the date of the publication of this advertisement.

SITUATIONS VACANT 1/- per word

DISC JOCKEY required for newly converted International Telephone Lounge. All the latest equipment.—Phone 01-858-1533.
D. J.'s WANTED. Equipment not required. —Interviews Phone 399 9617.
GRENADIER GUARDS BAND now has vacancies for experienced Bassoon, Saxophone and Cornet players, also highly competent pianist. — Apply Director of Music, Grenadier Guards, Birdcage Walk, London, S.W.1.
JOBS ON ships, trawlers and drilling rigs. Guide 5/-. Dept. "R," 209 Iffley Road, Oxford. OX4 1EN.
WHY PAY FOR LESSONS, when you can receive good pay while learning to play an instrument? If you like music, sport and travel, write for details to the nearest Bandmaster. — The Wessex Depot, The Prince of Wales's Division, Wyvern Barracks, Exeter. The Mercian Depot, The Prince of Wales's Division, Whittington Barracks, Lichfield. The Welsh Depot, The Prince of Wales's Division, Cwrt-y-Gollen, Crickhowell.

SITUATIONS WANTED 1/- per word

EXPERIENCED DISC JOCKEY with own 100 watt equipment, and known in S. London, is now available for resident position. — Box No. 2735.

FAN CLUBS 1/3 per word

BARRY RYAN Fan Club. — S.a.e. 44 Ernest Grove, Beckenham, Kent.
BE IN ROSKO'S RANGERS. — S.A.E. C/O 148 Morley Avenue, London, N.22.
"ENGELBERT FANS" (stamped addresser envelope, please) to Engelbert Humperdinck Fan Club, 44 Fontmell Park, Ashford, Middlesex.
GEORGIE FAME Fan Club. — Secretary, 56 Old Compton Street, W.1.
JOHNNIE WALKER Fan Club.—S.A.E. P.O. Box 17, Solihull, Warwickshire.
KENNY BALL Appreciation Society.—S.a.e. to Miss Pat Sanders, 18 Carlisle St., London, W.1.
LOVE AFFAIR. — Stamped addressed envelope to Sue, c/o 28-30 Theobalds Road, London, W.C.1.
PAUL JONES Fan Club. — S.a.e. to Pat Jennings, 24 Denmark St., W.C.2.
TOM JONES Official Fan Club. — S.a.e. for details to Jo, P.O. Box 25, Post Office, Weybridge, Surrey.
TONY BLACKBURN FANS SAVE 3/- on Tony's "69/70 POP SPECIAL." Join NOW!!! — S.a.e. to Mel, 235/241 Regent Street, London, W.1.

INSTRUMENT REPAIRS 1/- per word

EXPERT HOHNER Chromatic Harmonica repair service. — Hohner (N.M.E.), 11/13 Farringdon Road, London, E.C.1. Holborn 3056.

GROUPS WANTED 1/3 per word

ALL VERSATILE Groups for residencies and gigs.—Norton York Agency, 86 Turnham Green Terrace, W.4. 01-994-4895.

DISCOTHEQUES 1/- per word

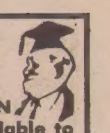
ASTRODISCS STEREOPHONIC. Pre-released records. — 01-500 4835.
MODEK. Mobile discotheque. For all occasions. Book anytime. — MIT 2602. SCO 1354.
SOUND AND AROUND Mobile Discotheques for all occasions. Strobe, Kinetic and Ultraviolet lighting. — 01 286 3293. any time.
THE DAVE JANSEN DISC SHOW. Book now. — 01-699 4010.

FOR HIRE 1/- per word

STROBE HIRE. £7. — 935 0558.

MUSICIANS WANTED 1/- per word

RESIDENT ORGANIST (Pianist) Southern Spain 1st with Jazz Group playing some Soul and Pop. Must own Organ also Guitarist-Bassist (Singer) plus Drummer. P. Scheerhout, Stag Inn, Market Street, Woodhouse, Sheffield. Tel: 842904.

DOC IS THE 'TOP POP' FOR DRUMS

Doc Hunt says:
THE L.W.H. PERCUSSION HIRING SERVICE — available to all reputable pros., managers, recording studios, etc. Write for particulars.
PREMIER
DRUMS BOUGHT FOR CASH. S/H BARGAINS, RESPRAYING, REPAIRS HUNT FOR HEADS PART EXCHANGES
Premier SPECIALISTS
8 a.m.-5.30 p.m., 8 a.m.-1 p.m. Sats.
Write for particulars
L. W. HUNT DRUM CO. LTD.
THE DRUMMER'S HEADQUARTERS
10/11 ARCHER STREET, SHAFTESBURY AVENUE, LONDON, W.1 (REAR OF WINDMILL THEATRE) GER 8911/2/3

HI THERE . . . It's the year of the Maxi! Genuine MILITARY MAXI in navy 75/-. Genuine grey GUARDS COAT gde. 1, ankle length 57/6. MILITARY ¾ in navy or green 59/6. P&P 6/9. For all that's best in Government Surplus call or write to:
★ LAURENCE CORNER ★
62-64 Hampstead Rd., London, N.W.1, 2 mins. Warren St., Euston. 40-page catalogue of 1,001 Bargains 1/-. Bell-bottoms, uniforms, cam'flage jkts., floppy hats, weirdy wear, etc.

INSTRUMENTS FOR SALE 1/- per word

AN ITALIAN Welson Portable Organ In-Built 15 watt Amplifier Double Manual £170. — 734 8080, Ext. 675 until 5.30 p.m. 722 8609 after.
ROLF HARRIS Stylophone Miniature Electronic Organ, £9 2s. 6d. including battery, postage and packing. Prompt delivery. Leaflet. — Lloyd and Cook, 36 Wellington Street, London, W.C.2.

ARTISTES WANTED 1/- per word

VOCALISTS AND Groups required for Cabaret Acts. — Write with full details and photographs to J. A. Gibbons, Star Enterprises Ltd., 212 Strand, W.C.2.

SPECIAL NOTICES 1/6 per word

PARTNER REQUIRED. Interested joining forces to work on artist management. Box No. 2736.

CENTRAL RECORDS
★ A superb mail order service for the record buyer who cares.
★ Special export prices for all continental and B.F.P.O. customers.
★ Discount terms for overseas retail and discotheque enquiries.
Write now for details to:
Central Records (Dept. M.O.), 10 Manchester Old Road Middleton, Manchester M24 4DF, England.

Why not ask your Newsagent to reserve a copy of the NME each week? In the event of any difficulty, complete the subscription form below and send it to us with your remittance. YOU CAN MAKE SURE OF YOUR COPY EACH FRIDAY BY POST

NAME .....

ADDRESS (BLOCK CAPITALS) .....

.....

.....

Tick period required: 3 months (£2 14s. 0d.); 6 months £1 7s. 0d. Overseas £2 14s. 0d. (surface mail). Post to: "New Musical Express", Tower House, Southampton Street, London, W.C.2

'I joined for the sport'
That's Sgt. Pete Smurthwaite, 24, from Co. Durham. He's in the Royal Signals. Plays soccer for his Regiment and the Army. Has trained as a Radio Technician. "It's a good life" he says. If *you'd* like to know more, call at your nearest Army Careers Information Office. (The Post Office will give you the address.)
Join the Professionals
For FREE Army leaflet send to Army Careers MP6(A), Lansdowne House, Berkeley Square, London, W1X 6AA
Name.....
Address.....
Town..... County.....
Date of Birth.....
M55944904
ARMY

TWO NEW DISCS
LOOKY LOOKY
by GIORGIO
MCA MU1094
LOVE AND THE WORLD LOVES WITH YOU
BARRON KNIGHTS COLUMBIA DB8612
K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856

PAUL McCARTNEY took this picture of wife LINDA and baby MARY using an automatic delayed action release camera just 12 hours after his daughter was born last month.

'Thank you Britain'

Creedence Clearwater Revival

TAIL-PIECES by the Alley Cat

CONGRATULATIONS on a wonderful achievement. With their first LP release, **Blind Faith** No 1 in American chart! . . . When **Bernard Delfont** announces Royal Variety Show names, expect **Herb Alpert** and the **Tijuana Brass**. . . . "Honky Tonk Women" **Rolling Stones'** 13th U.S. Gold Disc. . . .

John Lennon-Paul McCartney's "Hey Jude" title song of **Ella Fitzgerald's** next LP. . . . Personalities at **Nancy Sinatra's** Las Vegas opening included **Elvis Presley, Burt Lancaster, Kirk Douglas, Frank Sinatra, Natalie Wood, Fred Astaire, Rod McKuen,** "Laugh-In's" **Goldie Hawn** and **Judy Carne,** composer **Leslie Bricusse** and comedians **Milton Berle** and **Jack Carter.** . . . "Family Choice" first **Simon Dee** radio series in two years. . . .

No guide dog for **Jose Feliciano's** British visit . . . **Connie Francis** waxing LP here under **Les Reed's** direction . . . New Rolls Royce awaits **Tom Jones'** return next month . . .

New **Virgil Brothers** single penned by **Hank Marvin** . . . Warner Bros.—Reprise chief **Mike Maitland** and vice-president **Joe Smith** here this week . . . Suggest current **Peddlers** hit logical follow-

up for **Jane Birkin** and **Serge Gainsbourg!** . . .

For **Engelbert Humperdinck,** new Rolls and Mercedes . . . Duetting with **Tom Jones** on US TV, **Vikki Carr** didn't cry! . . . Following **Beatles'** "Abbey Road," will **Xavier Cugat** wax LP titled **"Abbe Lane?"** . . .

Tickets obtainable on HP for **Cliff Richard** in Stockton cabaret! . . . Rumours suggest **Patti Page** parting from husband **Charles O'Curran** (former dance director of **Elvis Presley** films) . . . How about **Robin Gibb** forming group with **Vince Melouney** and **Colin Petersen** which could be titled **Nee Bee Gees?** . . .

Ella Fitzgerald has joined **Frank Sinatra's** Reprise label — also **Dion** . . . Decca newcomer **J. A. Freedman** a discovery of **David Jacobs** . . . Man appeal?: **Lana Cantrell** on Sunday's ITV **"John Davidson Show"** . . .

New cars for **John Lennon** (£12,000) and **George Harrison** (£8,500) . . . London visitor **Al Martino** plans recording a **Bob Last** composition . . . Unlikely for next **Aretha Franklin** single: "Another Little Drink" . . .

Where does **Chris Hutchins** stand in **Robin Gibb's** managerial dispute between **Robert Stigwood** and **Vic Lewis?** . . . His agents **Colin Berlin** and **Barry Clayman,** manager **John Marshall** and U.S. agent **Norman Weiss** in Toronto on Monday for **Frank Ifield's** cabaret opening . . . Greece holiday for **Engelbert Humperdinck** this week . . .

After journeying from London, **Donald Zec** ("Daily Mirror") not received by **Mick Jagger** in Australia . . . Young singer **Clare Torry** penned next **John Walker** single . . . How is **Scott Walker's** relationship with manager **Maurice King** these days? . . .

208 chief **Geoffrey Everitt** at Dublin reception for **Joe Dolan** on Monday . . . In **Scott Walker's** future plans, do **Andrew Oldham** and **Tony Calder** figure anywhere? . . **Victor Silvester Jnr** has married dancer **Deidre O'Dea** . . .

Dionne Warwick's next single updates **Righteous Brothers'** "You've Lost That Lovin' Feeling" . . . Is **Ravi Shankar** known in India as **Desmond Mecca?** . . . How about **Tony Martin's** standard retitled by **Robert Stigwood:** "I'll Sue You In My Dreams?"! . . .

On recently hi-jacked plane, **Dave Pardo** (manager of the Casuals) a passenger from Madrid . . . **Chicken Shack** could wax version of **Bob Dylan's** "Lay Lady Lay" . . . His next LP: **"Georgie Fame** Does His Thing With Strings" . . .

Back from Las Vegas, **Maurice Kinn** reports brilliant performance by **Anthony Newley,** great magnetism from **Elvis Presley,** but surprisingly dull **Harry Belafonte** teaming with **Lena Horne** . . . . Irish names? — **Plastic O' No Band, O'liver** and **Don O'Van!** . . . . If it's getting better, is **Mama Cass** getting slimmer?! . . . .

Note to **Eve Taylor:** What's next move for **Heathmore?** . . . Highlight of London **Sammy Davis** cabaret closing night was **Julie Styne** at piano with **Sammy Cahn,** singing their hits . . . . Doesn't **Dusty Springfield's** new single strongly resemble **Barbara Acklin's** original hit version? . . . .

Frank Sinatra was first, now **Petula Clark** to wax LP of **Rod McKuen** compositions . . . . Arriving today: **Burt Bacharach** . . . . Sporting, not musical: **Rachel Kinn** cracks — "If you see **Peter Knowles,** say brown not Jehovis!" . . . .

SMOOTH SHOW FROM DAMONE

VIC DAMONE, latest American star to take over at the Talk Of The Town, is a true "Star of the Evening." He's a smooth singing operator, who has few equals in the up-tempo division, when singing such swingers as "The Song Is You," "All I Need Is A Girl," "When You've Laughed" and "Come Back To Me."

Yet he is also a top class dramatic singer, as in Jim Webb's "Didn't We" and "MacArthur Park." And when it comes to the full-throated belt, without any loss of control, he wins big applause for "La Vita" and "Can't Take My Eyes Off You" (from the softest of soft to multo decibels).

Vic has a great gift for immediacy — he sings a song like he's just writing it in his head, which allows him dramatic pauses. He's a neat, mod dresser with black suit with high collar, black shoes, pink shirt and black tie.

Sammy Davis introduced him opening night and watched his act, during which Vic sang an amusing parody on "Time After Time," the lyrics by himself and famed songsmith Sammy Cahn who was present and took a bow later.

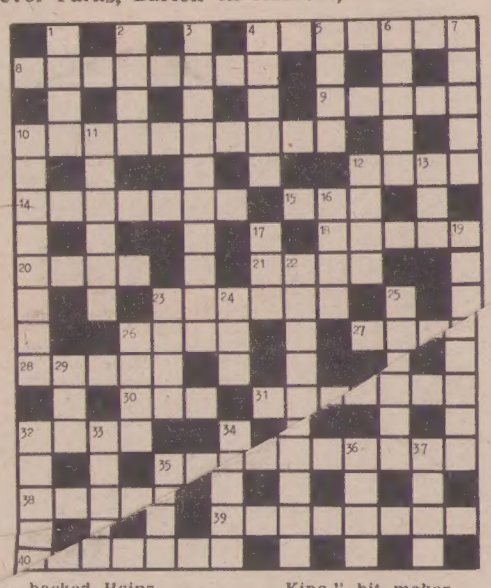
Vic gave much praise, too, to pianist-arranger Joe Parnello, who had the resident Burt Rhodes orchestra playing better than I've ever heard them, thanks to sizzling arrangements. No surprise that Vic says: "Though I had Burt Bacharach as my accompanist for three years, I have never had such a talented musician working for me than Joe Parnello."

And like Sammy Davis said — Vic Damone is one of the best singers of his kind. Don't miss him.

—ANDY GRAY

NME POPWORD

Compiled by Trevor Parks, Barton on Humber, Lincs.



ACROSS

4 Once called the Drifters
8 (and 3 down) Dave Swarbrick has joined them
9 Miss Webster
10 "The Price Of Love" brother (4, 6)
12 Bob's partner in soul
14 "Captain Of Your Ship" group
15 1 down says that everybody loves a . . .
18 Essential if playing guitar standing up
20 "Elusive Butterfly" composer / singer
21 Bee Gees LP
23 Tamla star
26 1 down walks along it
27 Half of "Unicorn" duo
28 Velvety bells?
30 Sang with Nancy Sinatra
31 Sly Mobs turn to sign?
32 Hollies hit
35 "Lonely Bull" man (4, 6) — in song
38 Vibrato on Rick West's guitar?
40 Mike Sammes has some.

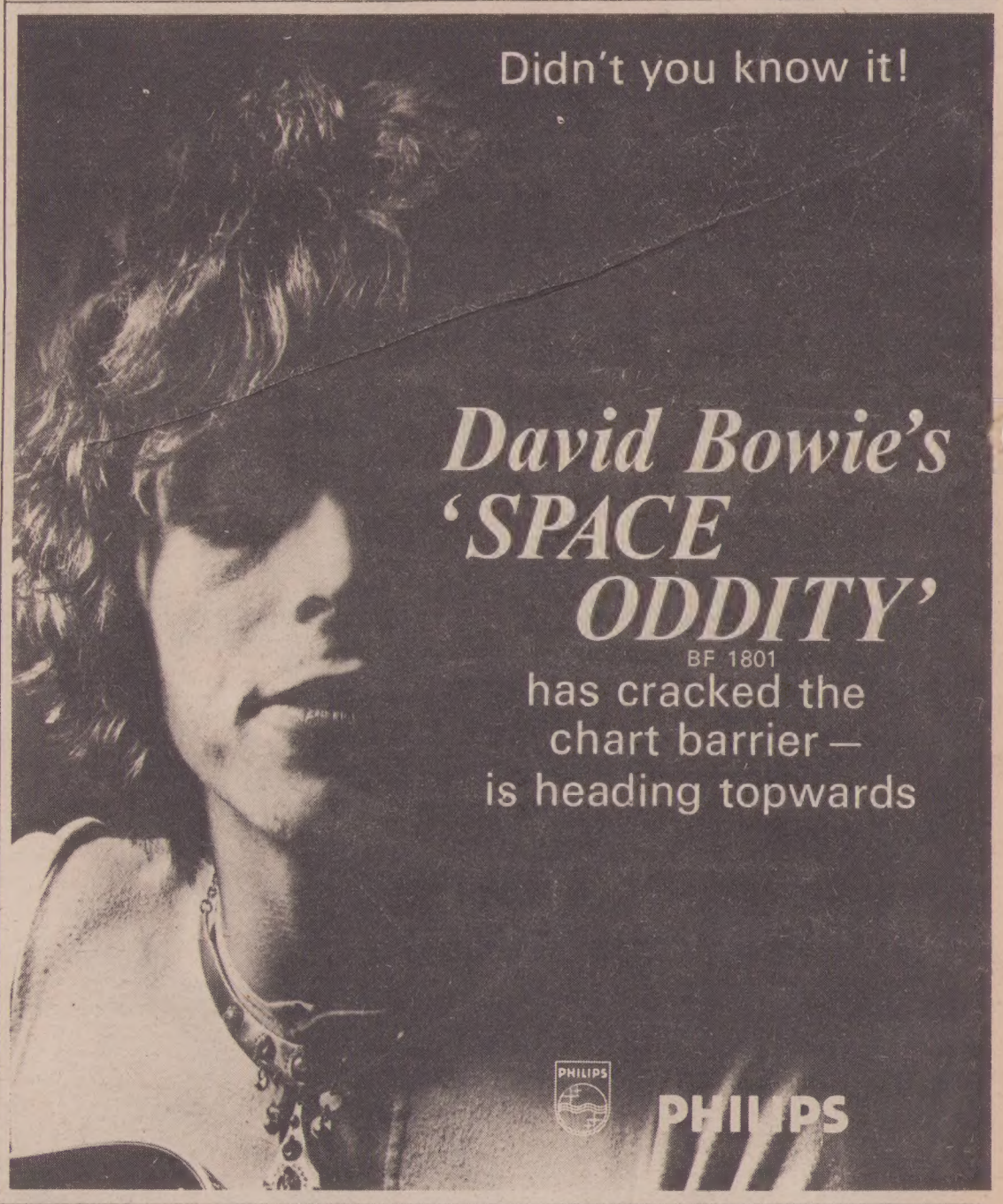
DOWN

1 Has recorded 2 LPs in prisons
2 Jacques
3 See 8 across
4 Junior Walker's band are all this
5 Claudine's husband
6 Elmer Gantry's is velvet
7 "My Boy Lollipop" girl
10 2 of this trio once backed Heinz
11 Suitable label for Joe Dolan?
12 Miss James
13 U.S. record label too
16 Employer
17 "Galahad" as played by Elvis?
19 Alan - - - - - - - - (5, 3)
22 Will he be around in 556 years time? (5, 5)
23 Jimmy James sang "Red, Red - - - -"
24 "From A Jack To A King" hit maker
25 Currently starring at Talk of The Town
26 Scaffold lady
29 Has an acting role in "Catch 22"
32 Nationality of Del's maid
33 Starred in "Girl On A Motorcycle"
34 Metal bars on neck of guitar
35 Comic Bob
36 Underground D.J.
37 Cream lived in a white one

ANSWERS TO LAST WEEK'S POPWORD

ACROSS: 1, Keith West; 6, A strip; 8, Nilsson; 10, Ember; 11, Sly; 12 Row; 13 "Crying (In The Rain"); 15, Gary Brooker; 16, Deram; 17 "Telstar"; 20, Eddie (Floyd); 23, Tremeloe; 24, Spector; 28, Massiel; 30, Led (Zeppelin); 31, Stuart Henry; 32, Jack Bruce; 33, (Top) Gear.

DOWN: 1, Kinks; 2 Isley Brothers; 3, "He's A Rebel"; 4, (Jimmy) Tarbuck; 5, ("Lights Of) Cincinnati"; 7 Terry Reid; 9, Newport; 14, Red; 15, "Good Times"; 18, Sylvester; 19, Aces; 20, Eve (Taylor); 21, Date; 22 Ear; 25, (Viv) Prince; 26, ("Concrete and) Clay" or (William Bell and Judy) Clay; 27, Odessa; 29 (Chicken) Shack.



The BEAU BRUMMELL ROOM at Tiddy Dols
The Beau Brummell Room is a discotheque for sophisticated swingers open only to Tiddy Dols diners. We now serve dinners from 6 p.m. to 3 a.m. Last drinks 3 a.m. Dancing in The Beau Brummell Room from 11 p.m. to 3 a.m. Same prices. No cover charge. No club membership necessary.
Tiddy Dols Eating House
2 Hertford Street, Shepherd Market, Mayfair, W.1. GRO 2357/8

TONY EVANS ORCHESTRA
requires modern Girl Vocalist with good soul feel, for residency and broadcasting
Send photographs to:
BLACKBURN AGENCY
35 CURZON STREET, LONDON, W.1
TEL. 01-499 1034 or 01-499 5126

THROUGH THE EYES OF LOVE
Recorded by MIKE REDWAY on RCA 1873

THREE GREAT SONGS!!!
LODI
Recorded by AL WILSON on LIBERTY LBF 15257

C'MON EVERYBODY
Recorded by NRBQ on CBS 4501

BURLINGTON MUSIC CO. LTD. 9 Albert Embankment, London, S.E.1. Reliance 2692 & MALDEN 7507. Sole Selling Agents: Southern Music, 8 Denmark St., London, W.C.2

...ed, Old Fleetway House, Farringdon Street, London, E.C.4, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices, 112 Strand, London, W.C.2. Printed in England by QB Newspapers ...as a newspaper. Sole Agents: Australia and New Zealand, Gordon & Gotch (A/sia) Ltd.; South Africa, Central News Agency Ltd.; Rhodesia, Malawi and Zambia, Kingstons Ltd.; East Africa Stationery & Office Supplies Ltd. Subscription rate including postage for one year to any part of the world, £2 14s.